

FLIPSIDE



Number 79, July/August 1992

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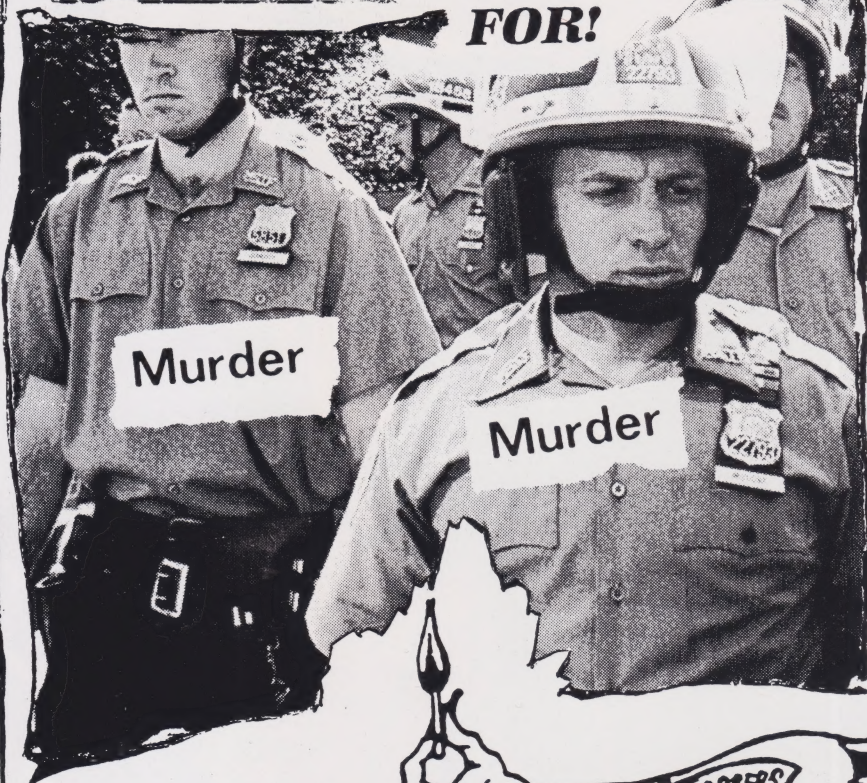
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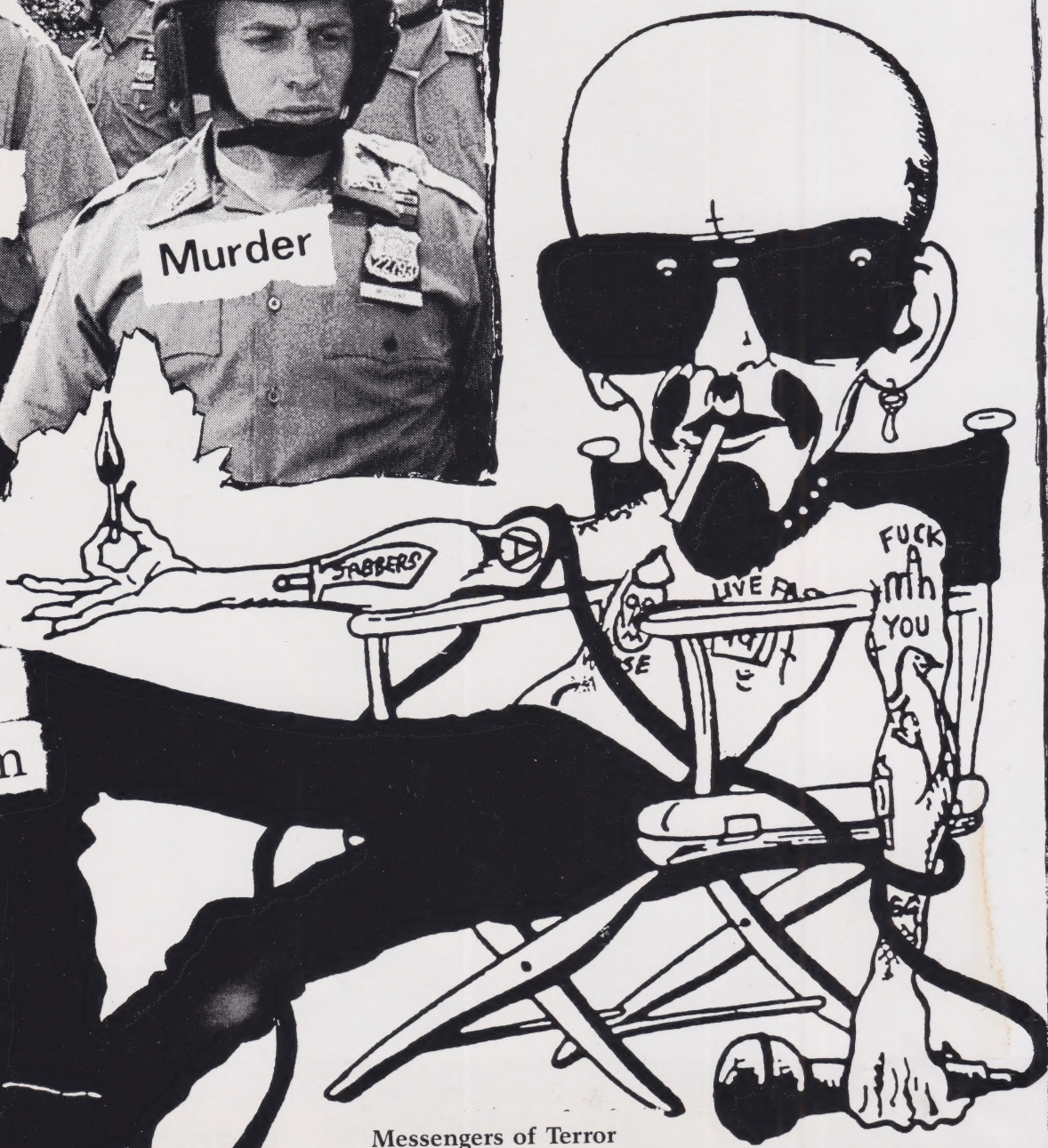
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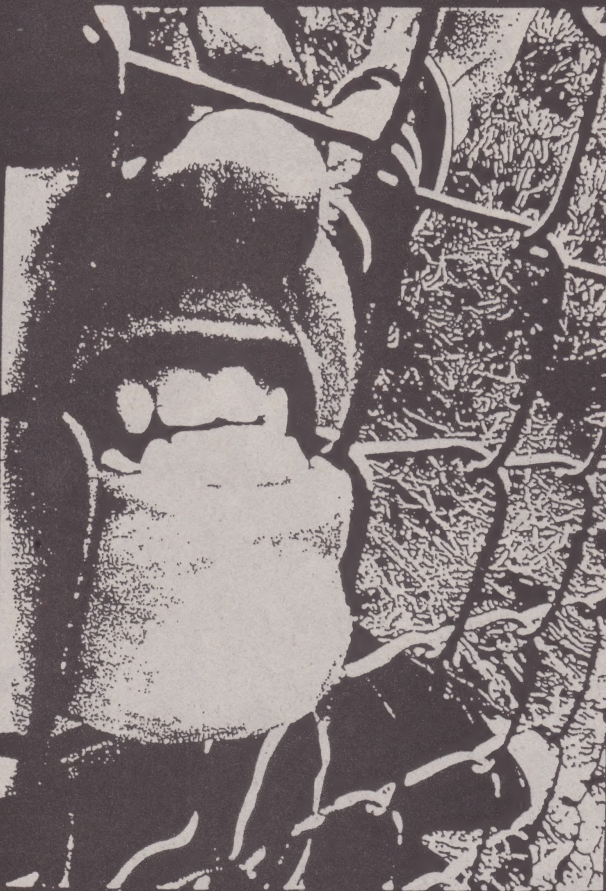
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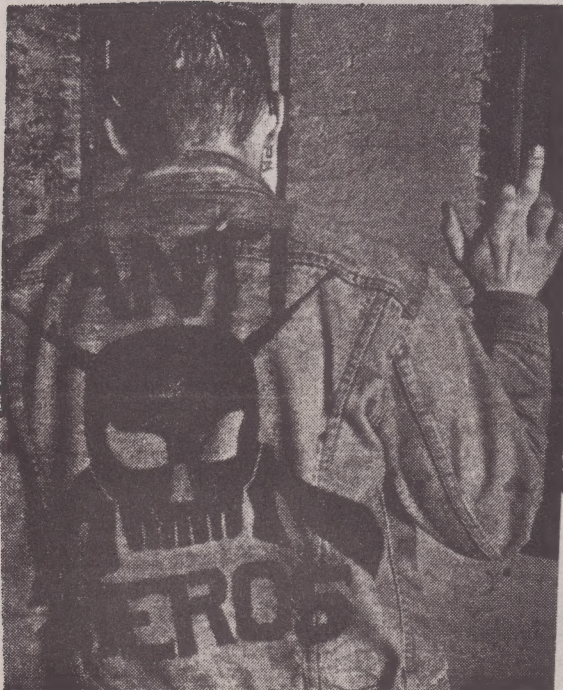
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Frank Basile
667 Park Dr.
Atlanta Ga.

Mr. Basile,

I send you this letter in reference to our phone conversation on Monday.

An espresso (even an illycaffe espresso) is only perfect under one condition: it must be prepared correctly, even religiously. This calls for a good machine, a grinder with sharp blades, a precise measure of coffee and many other variables. Last, but not least those preparing espresso must be familiar with the art of espresso preparation.

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VIDEOS AVAILABLE: Oxbow, Godflesh, Rollins, Cave, Neubauten, Swans, Buttholes, Big Black, Unsane, Helmet, Surgery, Foetus, Bad Brains, Black Flag, Chili Peppers, Hole, Jesus Lizard, Tar, Fugazi, Dwarves, Melvins, Cop Shoot Cop, Siouxsie, Soundgarden, Cows, Babes I.T., Silverfish + lots more... Send S.A.S.E. for list to: Karl U., 550 Larkin., (#302), S.F., CA 94102 /// Wanted: Skinyard, Terminal Cheesecake, Treponem Pal, Stretch Heads, Whipping Boy!

CHEAP VIDEOS FOR SALE! I've got Green Day, Nirvana, Fugazi, Red Hot Chili Peppers, Black Flag, Rollins Band, Naked Raygun, Gwar, Bad Brains, Jane's Addiction, and the legendary Rob Lowe fucking the Ho video. Write to me for a deal, or a free catalog. Send to: Jeff Curran P.O. box 1358, Fall City, WA 98024.

ROCK CITY REPORT #4 NOW OUT! Interviews with Henry Rollins, Impact Wrench, Brick Mistress. Features on Axemaster, F. Detective, Fatal Sin, Greenhouse Effect, Bloody Mary, reviews and more. Bands send demos, \$1.00 ppd. Rock City Report, 1415 Main St. Suite 720, Worcester, MA 01603.

LOVERS & OTHER MONSTERS "Gash Fini EP" New 5 Song CD. Dark guitar pop featuring ex-Sleep Chamber/Drumming On Glass guitarist. \$5.00 ppd. A Schinella, D.O.I., POB 936, Astor Station, Boston, MA 02123. Distributed by Dutch East Trading.

18 YR OLD SWF. Looking for a Nice punk or alternative guy. Please, someone who is not afraid to be different, no drugs. Also, who knows about Morrissey or Smiths--please write: Nicole, PO Box 446, Cedar Knolls NJ 07927.

WANTED--PHILADELPHIA BANDS ON VIDEO, especially Ruin..., also Blue, Autistic Behavior, Bunnydrums, YDI, Love Hall/Elks Center shows. You know, the whole early/mid-eighties thing. Have stuff to trade. Also wanted: Mekons, Ween, Sebadoh. Thanks, Peter Mattson, 222 Baldwin, New Brunswick, NJ 08901.

OI OI SKINHEADS! I am planning a move soon. I would like to here from skins in New Orleans, CA, MO, IND, I am into hardcore, ska, OI, thrash, Skin Birds. Write also Danny RR#1 Box 327-A, Bethelridge, KY 42516.

HELP! Being stifled in a one horse town. Wanted! All women interested in bringing life to a dull existence. 26 years, 6', 170, Dark blonde, green-eyed, incarcerated man. All letters answered! Dale Flanagan, POB 1989, Ely, NV 89301.

RECORDS AND CDS FOR SALE: Sub Pop, Dangerhouse 7" by Weiridos + Dils, D.O.A., Triumph, Big Black-Lungs, 7 Seconds, Naked Raygun, Killozer, Pavement 1st 7", Crucial Youth first 2, Negative Trend, Sham 69, Damned, Bauhaus, Spacemen 3 + lots more + CDs by Nurse W/Wound, Current 93, Death In June, Coil, X-Ray Spex, Soundgarden, Stooges, Pooh Sticks, Half Japanese, Chrome, Angry Samoans +. Send S.A.S.E. to Requeridos A Todos, P.O. BOX 162113, Sacramento, CA 95816.

VIDEO FOR SALE OR TRADE: 100's of shows. GG Allin, Jesus Lizard, L7, Nirvana, Siouxsie, Social D., Unsane, Ramones, Fugazi, Babes, Hole, Silverfish, Soundgarden, Mudhoney, Dwarves, Lunachicks, Rollins, R.H.C.P. + many many more. Write Merle Allin, 298 Mulberry St. #7D, New York, NY 10012. Or call (212) 274-0803.

GG ALLIN & THE MURDER JUNKIES VIDEOS: All new 1991 & 1992 shows. Over 20 shows from our last three tours. All excellent quality from the master. Lots of blood, shit & mutilation on himself & anyone in his way. Write Merle Allin, 298 Mulberry St., New York, NY 10012. Or call (212) 274-0803.

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HI THERE! for your Final Conflict, Corrosion of Conformity, Plasmatics/Dreamlover 7"s I'm willing to give you the following: cash (send reasonable offers). Discharge-any 7" except "State...", Cro Mags 10" (ltd. 1500), Antiseen 7". Demos/Videos by said bands are required, too, so is other Plasmatics stuff! Matthias Kopfer, Hurstweg 46a, 7800 Freiburg, West-Germany, if you

have an opportunity, use FAX 0761/42029. Ciao!

RARE RECORDS AT LOW PRICES! Hundreds of new, used, limited, and coloured vinyl records from bands like: Icons of Filth, Dead Kennedys, Varukers, Bad Religion, Conflict, The Weiridos and more. If you want it we've got it. Plus stickers, badges, and shirts. For catalog send 2 stamps to: Dr. Strange Records, P.O. Box 7000-117, Alta Loma, CA 91701 USA!

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GG ALLIN UNDERGROUNDS UNDISPUTED KING and rock-n-roll terrorist. Banned from society. Send \$5 M.O. To Allin #206045. Support the only real rock-n-roll mission that MATTERS. Allin-206045, Jackson State Prison, 10 Block, Jackson, MI 49204. He'll be back...

SALE/TRADE-Necros, Pagans, Damned, Autographs, Elfegies, PI, Viletones, Dwarves Demo, Bad Brains-Rock TEST, GG, Motorhead, Really Red, Pistols Promo pack with Glossies, Sham Promos, Comps, YES LA, Posh Boy, UKHC, 7 Seconds, Kiss, Billy Idol: All Autographed, Oddball Obscurities. SASE to Randy/3468 S. 119th/West Allis, WI 53227. Zines Too. No Misfits.

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INTERNATIONAL TAPETRADERSLIST AVAILABLE: 8 parts/\$6 --6 parts/\$5 --apart \$1--minimum order \$2. Each part has at least 10 pages with info on traders, mailorders & zines. Send lists & wants to be on it for free. Also list of records for sale (Amp Rep, Sub Pop, etc.) for \$1 ppd. Send all records, tapes, etc. for review in monthly Pit's Bull Zine (sample issue available for \$2--50 pages). Interviews with Tar, Bone Club, Godflesh, Mummies, Phantom Surfers, etc. (in English). Kris Verreth, Tervuurstweg 1h, B-1820 Perk, Belgium. Tel. 00 32 2 751 91 46.

DEAR KIND FOLKS, LIFE IS LOOKING GRIM. I am in desperate need of the lyrics to Dexty's Midnight Runners' "Come On Eileen." A sad request? Well please help. Also, any fun, facts, fantasies, and/or Death In June Toenail Clippings. Kindly Ship to Noddy, 10214 Harbour Inn Pl., Coral Springs, FL 33071.

LOOKING FOR THOSE INTO INDUSTRIAL, EXPERIMENTAL MUSIC. Tracks needed for the 4th Antebellum Compilation. No Hardcore or Radio Noise. Already distributed throughout the States and Europe. Send tracks to: Antebellum, 10214 Harbour Inn Pl., Coral Springs, FL 33071.

SEEKING INTELLECTUAL STIMULATION. I'd like to correspond with people equipped w/brains (eastcoast, westcoast and overseas). I'm a Male art student. I'm into: DK's, Ministry, L7, Rollins Band, Consolidated, Lunachicks, NIN, Fugazi, etc... and films, reading, shows, making a difference, simulating conversations, insomnia, skinny girls in boots, road trips, loyal friends, meeting new people. Not into: using people, jocks, bimbos, greed, politics (or any form of government). Ramen, P.O. Box 7553, New York, NY 10116.

GIANT PROMO PACK; \$5 gets you at least 2 tapes, a bunch of zines, stickers, flyers, and some other stange stuff. \$10 gets you the same plus 2 LPs. Both are totally worth the

cash! 100% punk rock propaganda smut. Let me fill your mailbox.. Baby L&L, 3712 16th Ave., Kenosha, WI 53140.

HEY SICKO; Nasty zine wants nasty poems, photos, comix, prose, for AZINE #15-20. Also looking for NUDE PHOTOS for upcoming zine project. Want them of punks, skins, gays, groupies, transvestites/sexuals, lesbians, straights, etc. (if not nude at least sexual) L & L, 3712 16th Ave., Kenosha, WI 53140.

BANDS/LABELS SEND TAPES, LPs, VIDEOS for review in Reviewing Rag #4, circulation 100-500 depending on your response & what cash I have on me at the time. Let me know if you want to be included on comp tape Ca zine #3 as well. L & L, 3712 16th Ave., Kenosha, WI 53140.

LIVE AUDIO TAPES AND DEMOS FOR TRADE! Rollins, Junco, Lunachicks, Biohazard, Sheer Terror, Morrissey, S.O.I.A., Nirvana, U2, Shudder To Think, Sonic Youth. Many more! Your list gets mine. Write! Kyle Anderson, P.O. Box 16, Miller's Place, NY 11764.

CIRCLE JERKS "Unfortunate Son" 5 song 7", excellent live sound, colored vinyl, great looking cover, very limited. \$6.00 ppd. US. \$8.00 ppd. Europe, well concealed cash or money order to Ric, P.O. box #561 Pinellas Park, FL 34664-0561.

RARE AND/OR O.O.P. VINYL: Lazy Cowgirls, Husker Du, Sub Pop, Am. Rep. Sale or trade. Send SASE for list. Thomas Yates, 1335 W. Campbell Ave., #16, Campbell, CA 95008.

FROM BEHIND THE ORANGE CURTAIN COMES SAND CASTLE, a mix between the Velvet Underground and Nine Inch Nails. Their 6-song demo with lyrics is yours FREE by simply sending a blank tape to Sand Castle/ 16576 Mt. Kibby Street/ Ftn. Valley, CA 92708.

LIVE QUALITY AUDIOS FOR TRADE: Birthday Party, Nick Cave and The Bad Seeds, Neubauten, Foetus, Lunch and more. Send list or write to: Hans, Ridderstraat 7, B-3360 Bierbeek, Belgium (Europe).

ATTENTION; ALTERNATIVE, PUNK, & GARAGE BANDS!! Find out where to send your demo tape. Over 100 independent & European record company addresses. Send \$10: Tightrope POB 694, Dep FS, Agoura Ca 91376.

VICIOUS BEATNIKS KICK ASS! Hot new punk 7", 3 songs only \$3 ppd! Limited pressing of 1000--numbered too! Cash only to: Winged Disk Records, POB 236, Nesconset, NY 11767. Radio stations, zines please write.

NEW SODA CAN STUFF: The Original Seersucker 7" now out on Forefront Records (Spankin' Red Vinyl)...6 songs...one live...send us your address so we can send you our new newsletter packed with stuff. All FANZINES write for AD RATES, interviews etc...4609 Jenkins Rd., Winston-Salem, NC 27105.

I HAVE A BIG BUTT! We have records that range from punk to retard and they're all cheap. Write and send an SASE for a distro list. If you don't, my head will explode...TWICE! Wheelchair Full of Old Men Records and Tapes. PO Box 2143 / Stow, OH 44224 / USA.

JANE'S ADDICTION CD'S! Pigs In Zen (12 demo Songs), Song list (studio outtakes), Psi Com demos, The Head Shop (Milan 90), + Nirvana cd's, Blind Pig (4/6/90) Mich. etc. Only \$25.00 each, postpaid or send \$1.00 for complete list. Cash/check/m.o. to: Sea Monkey Records P.O. Box 5461 Laurel, MD 20726.

SET SALE: Long-time collector bailing out. 100's of 7"s including Ambient Noise, Avengers, Babeez, Bobby Sox, Chosen Few, Crime, Drunks With Guns, Filth, Frantix, Fugazi, Halo of Flies, Kaos, Leftovers, Misfits, Psycho Surgeons, Queers, Vains, World War XXIV, Mudhoney ISY split, etc. Also several bargains, SASE for list. S. Green, 1443 W. Port-Au-Prince, Phoenix, AZ 85023.

WHITE HOUSE, MB, Wanted. Will trade and/or buy. Can find most industrial wants. Extreme noise needed for failing mental state. Need lp's, buttons, videos, flyers, etc. Call or write (415) 775-9479. Michael C., 428 Broderick St., San Francisco, CA 94117.

BLANKS 77 POGO PUNK! Out now--7" ep. "Unite + Pogo" 4 songs on blank (clear) vinyl! Fold-out poster too! \$3.50 ppd to Blanks 77, 1303 Myrtle St., Hillside, NJ 07205. Demos \$3, Shirts \$8.

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OUR LAST UPDATES INCLUDED OVER A DOZEN NEW SHIRTS, NEW LABELS & NEW RELEASES - CHECK IT OUT:

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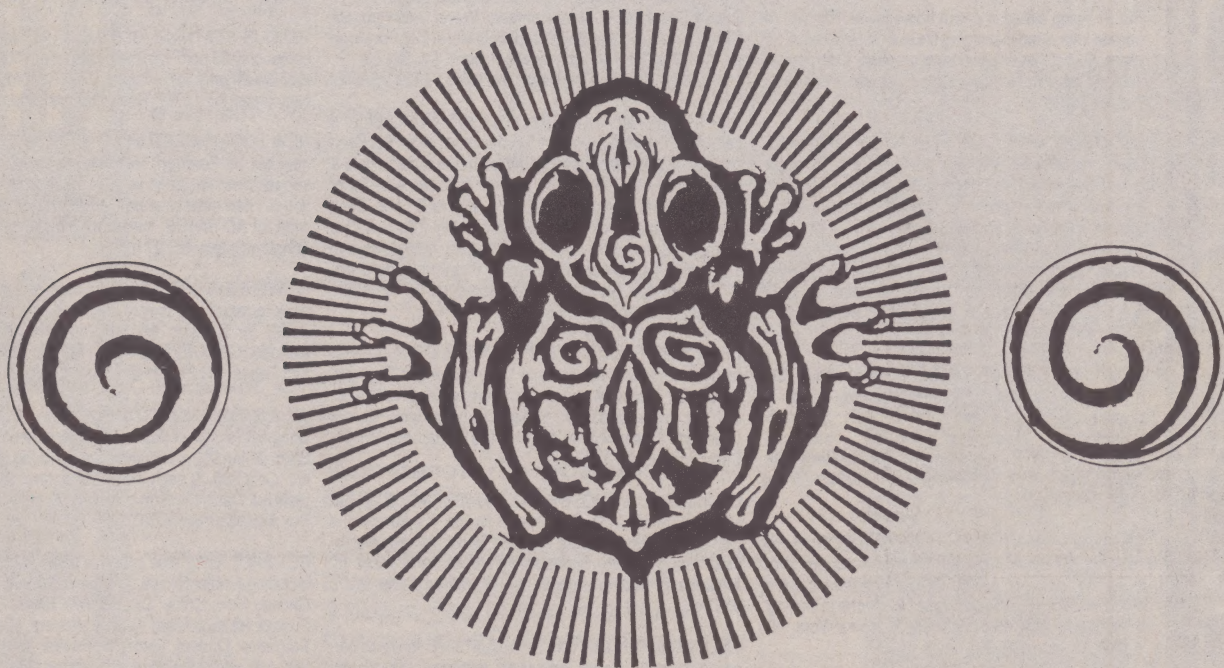
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The Things That Count
by Blake Nelson

*I don't remember
What color
Her eyes were
What her hands
Looked like
Or the texture
Of her skin
(Rough, I think)
I remember
Generally
Her face
Her white trench coat
Her hair
Dyed blue-black
She was from
Liverpool
So she must have had
An accent
I don't remember it
What I do remember:
She was shorter
Than me
She talked non-stop
She was always
Putting on lipstick*

Moxy
by Todd Taylor

A child of my own flesh, blood and semen is still and nameless.
She was slowly flushed down the toilet. She was spread out over a week,
and circumvented the conflict with the uterus police and coat hangers.
Her protest and body came in the form of fingernail-
sized blood clots and chunks of soft flesh; not enough to fill a Zip-Loc.
Not large enough to have any fingers or toes.

"Love comes in spurts" sang Richard Hell
My daughter was both created and died that way.

"Good news and bad news," Planned Parenthood said to my girlfriend
I still don't know which is which.

"You aren't pregnant. You were for about a month."
The unplanned bun got scorched in her semi-sterile over.

Funny,
the fuller the unnoticed egg yolk mound of her stomach got,
the more she wanted to puke that little fucker out:
only thought that she was retaining water, but kept
throwing out her nutrients
like a violent Jaegermeister and beer dry heave.
Our child, still, fragmented, and nameless, is physically no more

in my life than a crimson stain on Mickey Mouse's sheeted eyes.
In my fantasies, she's playing four square with seamless,
angel-haired kids with a smile that couldn't be kicked in two.
Some days, I can't believe my dreams and don't see her through
my dry tears. Keeping her out

of my mind's eye is impossible. She crawls up to me
between blinks.
Shakespeare was wrong: monikers are important
for people without bodies.
We're going to find a name for her tomorrow,
My girlfriend suggested Moxy. It's better than Alice or Xanthe.
Moxy's the only thing that our little girl is made of.

I'll look you right in the eye
and say this
by Bill Shields

I don't remember any purpose
other than living one more day

my children have been
an excuse for my life to continue w/o
a razorblade

on a hairy throat

I've lied to myself
& slept alone in a humid room

pain/rage/frustration is the paycheck
an empty wallet laying in a pool of
blood

in the alley
behind this apartment

& all I know is
you go it alone

in rooms full of people
who feel as goddamn empty as you do

looking for purpose
in a toilet bowl

body bags piled 6 high on the curb,
blood in the gutters, yellow ribbons
& garbage blowing in the street
by Jack Hammer

i can't remember anything
beyond blistered battered
brain blather burnt beyond
the last evaporated traces
of some sullen summer's
midnight morning snow
the irradiant glow
of blood on linoleum.

he punched out all the windows
in the back French door--
small circles of bright red blood
all over the floor,
smeared
& running down
the broken glass

then he went after my Mom again
& Billy B. got outta bed
& tried to stop him
& Storm broke a kitchen
chair over his shoulders
& Billy punched him
in the mouth
& knocked a bunch
of teeth out
&, &, &.....
aaahhhh, it was a mess

the we all, my Mom
& us kids & Billy, Karen
& their daughter Mellisa
drove to Dunellin to hide out
at Billy's parents' house for a few days
& i was happy because i didn't have to
go to school that day & excited because
i had heard about Dunellin
but never been there

i can't remember anything
beyond blistered battered
brain blather burnt beyond
the last evaporated traces
of some sullen summer's
midnight morning snow
the irradiant glow
of blood on broken glass.

The Bicoastal Blues
by David L. Ulin

Out here,
I always think
there
are three more hours
in the day;

back there,
I never think
that's
enough
time.

HOW TO READ THESE REVIEWS:

1. Number. Directly following the names is the issue number of the zine listed here.

2. Price. Cost of the zine which may or may not include postage. An "" means that although the zine is free, postage is not so send stamps, IRCs or some change.

3. Description codes:

A. Size of paper
S- Standard (8 1/2" x 11")
HS- Half standard (5 1/2" x 8 1/2")
L- Legal (8 1/2" x 14")
HL- Half legal (7" x 8 1/2")
T- Tabloid (usually 11" x 17" newsprint)
M- Mini (smaller than half standard)
O- Oversized (larger than tabloid)

B. Length
Number of pages

C. Notes
R- Photo reduced type
T- Typeset or laser printed
M- Multicolored cover
M+ Multicolored cover and insides
F- Full color cover
F+ Full color cover and insides

A RIOT OF EMOTIONS #2, 50p, HS-40
(1 St. John's View, Boston Spa, Wetherby, West Yorkshire, England LS23 6NQ)
Nice heady zine with a few music and zine reviews but mostly poetry, prose, graphics and cartoons. Pretty cool.

ABUS DANGEREUX #26, \$5.00, S-36-T
(B.P. 172, 82001 Montauban Cedex, France)
Neatly done French zine with a lot to read if you read French! Features Fleshstones, Cry Babies, Tribe, Roadrunners, 9 Pound Hammer, Crackers and more. (With a free 3" CD!!!!).

ALARM CLOCK #13, \$2.00, HS-28-T
(POB 1551, Royal Oak, MI 48068)
A neatly and intelligently done zine that covers mostly girl bands - this issue includes Diamonda Galas, Shonen Knife, Curve, Karen Finley, Lydia Lunch and Lisa Suckdog.

ALTERED MIND #11, \$1.50, S-16-TM
(POB 1083, Claremont, CA 91711)
Pretty solid zine, with enough reviews and poetry and features with Brock (Intermission Records), Geko and Klaus Kinski. Good graphic sense throughout.

ALTERNATIVE INDEX #1, \$1.00, HS-24-R
(POB 348028, Chicago, IL 60634)
Zine full of fairly indepth record reviews.

AMPHETA #?, ?, S-20-R
(35 Pulsifer St., Newtonville, MA 02160)
Lots to read, and quite a few features (Bosstones, Bikini Kill, I-Spy, Tattoos etc) but it really could use some big photos! How about a better xerox machine!!!

ANCIENT GRANDMA SECRETS #7, \$1+stamps, S-14
(POB 42691, Tucson, AZ 85733)
Good, insightful record review zine.

ANOTHER PAIR OF SHOES #9, \$.75, HS-32-R
(POB 300031, Minneapolis, MN 55403)
Lots to read here: plenty of reviews, plenty of opinions and a big long Naked Aggression interview.

BABY SPLIT BOWLING NEWS V3, #1, \$2.50, S-32-T
(POB 7205, Minneapolis, MN 55407)
Yes, this is indeed about bowling - but is really fucking great!! They even have an interview with the Bad Brains talking about bowling, how it originated in Ethiopia and everything! Great zine. I really like the fan oriented, specialty sort of zines that can really go off.

BABY SUE #10, \$1.50, HS-20
(POB 1111, Decatur, GA 30031)
Lotsa good, informative, and detailed record reviews.

BANG! #23, \$1.00, S-28-T
(77 Newbern, Medford, MA 02155)
Jammed packed issue of rock'n roll and girls! Features include Ms. Lydia Lunch, the Orb, Kristy Swanson, Julia Parton, Kayla Kleavage, Beverlee Hills and many more.

BETWEEN PIT & PEDESTAL #3, \$1.29, HS-16
(Rebecca Fiala St. Olaf College, 1500 St. Olaf Ave. Northfield, MN 55057)
Poetry, stories, 'toons and graphics. A notch better because you can tell that Rebecca cares.

BIG BACKYARD NEWS #3, ?, S-8
(GPO Box 697, Sydney 2001, Australia)
Mail order/newsletter thing with much more - and an Ed Kuepper interview, contacts and news!

BLACK INK WHITE PAPER #8, 2 stamps, HS-24
(619 Elmwood Ave. #2, Buffalo, NY 14222)
You have to search for xerox this bad - but they found it! Reviews and etc plus interviews with the Dread and All You Can Eat.

BLOODY BRAIN EXPLOSION #4, 1 DM +, HS-42-R
(Hauffweg 8, 4200 Oberhausen 11, Germany)
Dense pack German zine full of interviews, articles, photos and graphics. Includes: Ddijts, 9 Pound Hammer, Jeff Dahl, Raunch Hands and more.

BLOTCH #1, ?, M-16
(POB 805, Newcastle, CA 95658)
A mini comic/doodle book.

BLUE RYDER #24, *, T-4
(POB 587, Olean, NY 14760)
Short but jam packed with everything, news, reviews, contacts and all that kinda stuff.

BLUNT #3, *, S-24
(POB 1963, Boise, ID 83701)
Neatly done zine with enough reviews, commentary and odd features plus band stuff with Supersuckers, Seaweed, Gashuffer, Caustic Resin, DDT Hounds and lots more.

BORDER X-INGS #38, \$2.00, S-20
(POB 5173, N. Bergen, NJ 07047)
"The fanzine on Irish Rock groups and Celtic life." Like usualy, lots on U2, a look at Dublin and a bit of Something Happens.

BUZZ #78, *, S-40-TM
(PO Box 3111, Albany, NY 12203)
Upstate New York coverage with reviews, articles, great pictures and interviews. In this issue band features: Cop Shoot Cop (cover), plus Tool, Low Pop Suicide, Machines of Loving Grace and more.

BUZZ KILL #5, SASE, M-12
(POB 43950, Phoenix, AZ 85080)
Beside the long awaited poll results, there's some reviews (records, zines, live) letters and some assorted commentary. Actually really good fine print job.

C-90 GO! Sp/Summer, *, HS-32
(POB 255 Huntington Station, New York, NY 11746)
Big print digest zine that not only covers music (reviews, etc) but a wide variety of other topics as well.

CAMM V3 #3, ?, S-34-F
(2250 E. Devon #150, Des Plaines, IL 60018)
CAMM means Chicago Area Metal Monthly, so you know right where they're coming from. Actually well done, with a good fanzine type feel - they cover Iron Maiden (cover), Broken Hope, Elvis Hitler, Rob Halford, Testament and more.

CACTUS PRICK #5, \$1+2stamps, S-24
(1265 E. University #1014, Tempe, AZ 85281)
Besides tons of reviews and tid-bits, these guys pack in some good photos and BIG name bands - Helios Creed, Hypnotics, Hammer Head, House of Large Sizes and more.

CHAIN LETTER #3, \$.50, HS-24
(POB 72671, Las Vegas, NV 89170)
Comics, commentary and cool graphics spice up this zine with a Stoner theme this time.

CHAIRS MISSING June 92, \$3.00, S-22-R
(POB 522, Stratford, CT 06497)
It's always a reading marathon with CM, and it's always worthwhile. Besides some meaty, and well informed reviews ya got Lush, Uncle Tupelo, Dustdevils and some ex-Live Skull members going off.

CHARETTE'S EYE VIEW #5, \$1.50, HS-36
(242 Rathgar St., Fall River, MA 02720)
A good personal feel to this zine, with plenty of serious, sort of political writing (Leonard Peltier, primaries...) and a lot of cartoons.

CHUMPIRE #8, 2 stamps, S-8
(RD2 Box 530, Coopersburg, PA 18036)
Short newsletter with a lot stacked into these bold pages of visual confusion!

CONFUSED #3, 2 stamps, HS-20
(4959 Frontenac Rd. Rd3, Trumansburg, NY 14886)
Clipping collages make for a nice visual interlude to a boring day in realityland. Plenty to see into and read out.

D.A.M. #3, \$1.00, HS-28
(8647 Cox Rd., Indianapolis, IN 46241)
Lotsa skating photos with some poetry and some reviews.

DEATH MCSKATE #10, ?, M-56
(POB 8445, Federal Way, WA 98003)
There's heaps to read in this little (with little print) zine. Lots of reviews and tid-bits, drug stories and "beat city hall" type stuff. Always interesting but not nearly consistent enough! Thanks for the 'shrooms Leroy!!

DESCANSOS #1, \$1.50, HS-64-R
(POB 4052, Albuquerque, NM 87196)
Thick poetry and creative writing zine with a very healthy comics section. Lots to go through here - some interesting stuff.

DIAL M FOR MOTHERFUCKER #3, \$1.00, S-24
(16 Pebble Ln., Levittown, PA 19054)
Plenty of interesting murder and misery news clippings to satisfy those desires plus an interview with Helmet and the Gay Bikers on Acid talk to Babes in Toyland. Something for everyone here, even naked chicks and a penis or two.

DIRT #2, \$1.50, HS-28
(POB 40668, Albuquerque, NM 87196)
Decent little zine with tons of graphics and unfortunately no pictures. A good variety that includes: Bewitched, Jon Morisugu, Sydney Peterson as well as reviews and other shorts.

DISCORDER #113, 12/\$15, T-28-T
(233-6138 Sub Blvd., Vancouver, B.C., Canada V6T 2A5)
Well done tabloid from CTRFM that cover a wide variety of music (Buffalo Tom, Teenage Fanclub), as well as other interesting stuff (ESP Fair, Music West etc).

DISCOVERIES V5 #5, \$2.50, O-140-F
(POB 255, Port Townsend, WA 98368)
This is a zine for record collectors! Full of auction lists and other various trivia on the like of the Turtles, Hill Toppers and Elton John!

DOOMHAULED #7, \$2.50, S-30-R
(63 Longbow Square., Scarborough, Ont, Canada M1W 2W6)
Neatly done, lots of live and record reviews and some lengthy features with Grotus, Anacrusis, Demolition Hammer, Serenity, Rapscallion, and Mr. Bungle. Could use more photos.

DREGS #5, \$3.00, S-36-TM
(POB 110, Liverpool, England L69 8DP)
Really well done zine here covering English punk happenings and more. Plenty of reviews and contacts as well as interviews with Babes in Toyland, Echo and the Bunnymen, Scorpio Rising, Silverfish and Discharge. Many other features too.

ECURB #4, Trade, M-40
(1832 Mayall Ct., San Jose, CA 95132)
I like this zine of mindless ramblings - this is a good one. Unique binding - held together by capacitors with a bit of a 16mm film insert. Now, how often do you see that?

EL ZINE DE EUGENE #6, SASE, HS-20
(6800 SW 40 St. #223, Miami, FL 33155)
More wild rants and fucked up hand draw shit. Pretty cool.

ELVIS HOUR, 4/\$20, S-15
(POB 3373, Thousand Oaks, Ca 91359)
Yes, an Elvis zine filled with stuff to buy and Elvis' to see.

EUTHANASIA ROSES #4, \$1+stamps, S-26
(759 Cranberry Ridge, Fairbanks, AK 99712)
A nice collection of poetry, different writings, plenty of clippings and a general free form feel in thought and layout.

FIFTH PATH #3, \$3.50, S-64
(POB 1632, Carmichael, CA 95609)
Very well done zine that actually comes up with some new and off beat stuff to read. Check out the features on Boyd Rice, Blood Axis, Sol Invictus and Freya Aswynn. Tons of reviews, photos and graphics. Recommended.

FIREHOSE VOLUNTEER MUSTER ROLL V4 #2, *, S-2
(POB 1821, San Pedro, CA 90733)
This is the Firehose fan club newsletter. Interesting tidbits and news.

FOSTER CHILD #11, \$1.50, S-16-R
(7635 Marcy Ct., Glen Burnie, MD 21061)
Neatly done with tons of record and zine reviews and one feature on the band Cloaca!

FULL CUP #3, \$1.50, HS-24
(RD9 Box 95, Bridgeton, NJ 08302)
Comix mag all about coffee addiction. Pretty funny if you're a user/abuser. Really cool logo, the first one I've seen using Flipfont (C).

HEAP #1, \$1.50, HS-20
(POB 4402 Station "E", Ottawa, Ontario, Canada K1S 5B4)
A little bit of music here and there but mostly articles of the anarchist persuasion. Pretty bold in text and graphics.

HOT LUNCH #1, 2 stamps, HS-28
(5255 Bothe Ave., San Diego, CA 92122)
Weird collage type art hodge podge of all kinds of divergent thoughts.

IMMINENT #6, ?, HS-32
(POB 19513, Cincinnati, OH 45219)
Good writing, good graphics, lotsa photos and features with Rev. Horton Heat, Lizard 99, Schwah and other stuff.

INCREDIBLE SHRINKING FANZINE #4, ?, S-48
(28 Howe Park, Edinburgh, Scotland EH10 7HF)
Big and filling - what a meal! Quality main course includes the Dickies, Political Asylum, Bomb Everything, No Means No plus sides of articles, commentary, reviews and all sorts of trivia.

INDEPENDANT MUSIC GUIDE #15, ?, T-24-F
(POB 3516, Carbondale, IL 62902)
A pretty good reviews zine of "independant" music - all styles, plus some other features. First time I've seen this and it's not bad.

INTERNATIONAL TAPE TRADER #7, \$1.00, L-12
(Tervuurstweg 1H, 3081 Perk, Belgium)
This is a tape trader list that gives you contacts of other traders. Quite a good list if yer into this sort of stuff.

IT'S ALIVE #10, \$4.00, S-32
(900 Azalea St., Oxnard, CA 93030)
Well done, and rather arty, HC zine with good quality photos and a free (sort of) Half Off 7" (remember them?). Stuff inside include riot scenes, Downcast, Strife and Half Off.

JERSEY BEAT #46, \$2.00, S-68-T
(418 Gregory Ave., Weehawken, NJ 07087)
Wow! A glossy covered 10 year anniversary issue! Anyone hip to the zinescene knows about the excellent Jersey Beat, a classic East Coast music zine. This issue features: L7, Sweet Lizard Illiet, Firehose, False Prophets, Lester Bangs, Trusty and tons of reviews and articles. A good and consistent zine - congrats Jim!

K #16, *, T-8
(Box 7154, Olympia, WA 98507)
This is the K pop underground catalog, but it always has good information and lottsa pictures.

LIVING FREE #69, 6/\$9, S-8-R
(Box 29 Hiler Branch, Buffalo, NY 14223)
A newsletter that discusses practical methods for increasing personal freedom and includes a summary of libertarian news. Always interesting.

LOOKOUT #37, \$2.00, S-64-T
(P.O.B. 11374, Berkeley, CA 94701)
Editor Lawrence is a really good writer and is in fact knowledgeable in many areas. I like to read his stuff because he has a way of sorting things out, and coming up with an order I can agree on. However, most of what he is into is BORING, which makes his zine a shorter read than you would expect, but then again it's all there - including East Bay punk rock gossip.

MAD SCIENTIST INTERNATIONAL #, ? HS-4
(POB 906187, Tulsa, OK 74112)
A catalog of sorts to offer music that David Bagsby has made by recording bird songs and converting them to data thru a pitch to MIDI device and then playing it back through a synthesizer.

MASODIK LATAS #9, ?, HS-96
(c/o Racz Mihaly XIII u 35, Budapest, Hungary 11701)
Nice thick little book - covering everything, lots of photos and graphics and tons of reviews and shit, all in Hungarian. Interesting.

MASTERS OF METAL ILLUSTRATED #1, ?, S-8
(1506 Columbia Ave. #12, Riverside, CA 92507)
This is the Road Whore issue, just filled with those charming guys.

MAXIMUM ROCKNROLL #110, \$2.00, S-132-T
(POB 288, Berkeley, CA 94701)
Another two parter - this one deals with the theme "Punks over thirty and still giving a shit" which is a really good run-down of mini interviews with old timers. Plenty of the usualy features too, bold graphics, busy layouts. Great issue!

MICRO TERRA #6, *, HS-28-T
(POB 26331, S.M., KS 66225)
Neatly done zine featuring poetry, letters, reviews, commentary and interviews with Alice Donut and Strange Damage.

MOZGALOM #5, ?, HS-32
(Baross U.7 2112, Veresegyhaz, Hungary)
Although this is all in Hungarian the editors put in brief English transcriptions so I'd know what the hell it's all about. Well, there's plenty on the local scene (bands, reviews, reports) and the people (festivals, anarchists). Something to look into.

MUGWUMP #2, ?, S-44-R
(Gelsbergweg 21, 6200 Wi. Nordenstadt, Germany)
Typically really good German zine with lots of good, original photography and a variety of features: Sick Of It All, Nation Of Ulysses, Monster Magnet, Born Against, and, yes, Led Zeppelin.

MUNSTER #7, ?, S-56-TF
(Apdo. 18107, 28080 Madrid, Spain)
Well done pro/fanzine with tons of reviews and contacts as well as spots on Jeff Dahl, Dum Dum Boys, Weiridos, A-Bones, Dictators and lots more.

NEW BLOOD #8, \$3.00, S-52
(Roble E-J-4, Sta. Juanita, Bayamon, PR 00956)
Pleant of variety in this here Spanish speaking zine - Rodeo, Napalm Death, Crypta, Whisker Biscuit, Jello Biafra, Godflesh, Primus and tons more.

NO TREND #9, \$4.00, S-66
(Kaiserstr. 20, 6907 NuBloh, West Germany)
Another killer German zine! Lottsa reviews, good photos and more variety tha the HC zines. COC, Wool, UFO, Entombed, Yo La Tengo, Nine Pound Hammer, Sister Double Happiness, Cop Shoot Cop and more.

OPTION #41, \$3.50, S-116-F+
(POB 491034, L.A., CA 90049)
Always a great work, Option covers everything, in everyway and presents it very colorfully and graphically. This issue gives you My Bloody Valentine, Coil, Primal Scream, Alex Chilton, a "fox core" article and much more. Always recommended.

OROITO EGER #2, ?, HS-40
(Gyoker Erika, PF 188, Budapest 1241, Hungary)
Looks like it covers all the bases, even if I can't read it. Features Jay Way, Plasma Pool, Noise Gate and more.

PAPERBACK JUKEBOX #8, *, T-28-TM
(1914 NW 24th Pl., Portland, OR 97210)
"A field guide to Oregon's rock & roll culture" - lots of contacts, interviews, features etc.

PIRATE CORPS #4, \$2.50, S-38
(983 S. Bascom Ave, San Jose, CA 95128)
Some rock reviews and some letters, but this is basically a really well done (color cover) comic book that I'm sure you'll enjoy.

POOL DUST #14, \$.50, HL-40
(5035 11 Ave., Seattle, WA 98105)
Bigger with more photos and more to read every issue. Quite enthusiastic and off the wall at times.

PORCO-ESPINHO #7, 4 IRC, L-20
(CP 28517, CEP 21832 Rio De Janeiro, RJ, Brasil)
Pretty striking zine with lots of large graphics and comics plus a variety of features that include S&M, Gangrena Gasosa and a thing on Seattle.

PROFANE EXISTENCE / LA TODAY #1, ?, T-4
(POB 8722, Minneapolis, MN 55408)
The PE guys are very swift and clever, banging this one out in a matter of days. A good job indeed. The headlines read "Burn Hollywood Burn!" but they live in Minnesota! They think they're immune to fire bombs! Well, many of the places that I used to go to got fire bombed and it burns me out. I don't think I want to see Hollywood burn. Anyway, the anarchist view.

PROJECT KC #8, *, S-14-T
(4235 W. 104th Terrace, Overland Park, KS 66207)
Pretty well done short little zine crammed with stuff (Alice Donut, Cromags, Overman, Tourniquet) and other features (racism, legalizing drugs).

PSEUDO PSYCHO #1, ?, HS-8
(POB 1955, Bluefield, WV 24701)
Another psycho killer, murder fanzine. Short, but brings up some interesting points.

RABID #7, ?, S-18-R
(2921 Devils Tower Circle, El Paso, TX 79904)
Lengthy indepth review and interviews - this time with Poster Children, Mike Sangster and Tsunami.

RAW SUBSTANCE #1, ?, S-24
(3149 Caribb Way, Lantana, FL 33462)
First issue, big type, sparse layouts, few photos. But they deliver a bunch of reviews, and interviews with the Bosstones, Body Count, Mr. Bungle and Alice Donut.

REAL LIFE #48, \$10/year, S-48-T
(6520 Selma #332, Los Angeles, CA 90028)
Real Life always prints one big feature, this time it's with the fresh out of the crypt Anus The Menace, back from hibernation. There's also tons of shit for you funny bone, Stubo comix and plenty of reviews.

REWARD #3, ?, HS-12
(175 Grogan's Landing, Atlanta, GA 30350)
A very short zine with spots on DIY, Oxymorons, Demise and Lance Cringer.

ROCK CITY REPORT #4, \$1.00, HS-40
(1415 Mian Street #720, Worcester, MA 01603)
Lots to read - reviews, news, articles, contacts and features with Rollins, Michael Dowell, Brick Mistress and Impact Wrench.

ROLLERDERBY #7, \$2.50, S-24
(POB 1491, Dover, NH 03820)
Editor Lisa has some good questions up her sleeve for a wide variety of people. This issue she picks on GG (talks about their date!), Brian Berger, Darcy Megan S. and a bunch of other good reading.

SHIT HAPPY #2, \$1.50, S-30
(11338 Joffre St., Los Angeles, CA 90049)
Lots to read in this very deliant, anarchist journal. First hand accounts of not happenings (that a real first, most people watched it on TV!) and other such good reading.

SIX FOOT CROW #1, ?, HS-48
(6932 Greenville Ave. #151, Dallas, TX 75231)
Pretty darn cool for a first issue! Lots of neat stuff to read leaning towards some sort of art/hippie sensibility, but what they hell the slant is refreshing. Stuff on the Pizz, Helmet, Pitch Shifter and tons of collage type graphics.

SKULL SESSION #23, \$1.00, S-32
(3187 Keynes Ct., Mississauga, Ont, Canada L5N 2Z7)
This covers all the bases: reviews, editorial commentary, cartoons, etc, plus a few big spotlights on local talent: Carnival of Shame, Fear of Influence, Jesus Save (actually from Japan), With Authority, Earth AD and Sheep Squeeze.

SLUR #9, \$1.00, S-22-T
(Room 362-21, 10405 Jasper Ave., Edmonton, Alberta, Canada T5J 3S2)
Clean layouts and plenty to read: live and record reviews, opinions and a quick Deadbeat Backbone.

SNEVIL #1, \$3.00, S-40-T
(POB JAF8274, New York, NY 10116)
Pretty together big print zine, sprinkled with plenty of 'toonage and graphics and a great variety of stories: phone sex, smoking pot, 40 Dog, the Monster Times, Connie Lingus and much more.

SOUND CHOICE #17, \$3.50, S-112-TM
(POB 1251, Ojai, CA 93023)
It's been awhile since the last Sound Choice, and I'm sure glad to see this one, but apparently it is the last. It will be missed as one of the few zines which really showed personality and evolution. I loved seeing what David would get into next, it was always interesting and progressive and he always tried to give you some motivations behind the music as well as life in general. Well, hopefully he'll move on to better things. Thanks for the years of pleasure David.

SOUND VIEWS #15, ?, S-24
(96 Henry St. #5W, Brooklyn, NY 11201)
Not a bad zine slanting towards the commercial side of things with plenty of reviews and articles. Bands featured this time include: Beastie Boys, Black 47, Urban Drool and more.

SPIDER WORKS #1, \$2.00, S-24
(609 E. 38th St., Austin, TX 78705)
Another damn good first issue zine. This one is very artistically done with good use of handwriting skills and drawing as well as numerous good photos. Features with Short Lived, Samiam and Schleprock.

SPONGE ON THE BRAIN #8, ?, S-32
(7 Furman Ct., Newark, DE 19713)
Lottsa drawings, reviews and graphic/collages as well as bigger things with Comb, Bayz Without Flesh, Marcus, Schroeder, Bosstones and more.

SPUN #1, *, HS-5
(2 Shirley St. #3, Worcester, MA 01610)
Not the usual Spun, where have they been? This is just a little newsletter thingee saying what's coming up.

STARK REALITY #9, \$5.00, S-24
(1206 Monroe Ave., So. Milwaukee, WI 53172)
Well done free form zine with a collage cut/paste graphic look and train of thought.

STRAIGHT LIKE AN ARROW #1, ?, M-8
(142 S.W. 15th Ave. #5, Miami, FL 33135)
Straight edge zine that comes off pretty funny, kinda like Crucial Youth did...

STREET SOUND #58, \$2.95, S-68-F+
(174 Spadina Ave. #506, Toronto, Ontario, Canada M5T 2C2)
Very well done pro mag covering mostly dance/techno music but other stuff creeps in there. For what they cover, this is haps.

SUBCONSCIOUS SOUP V2 #2, ?, HS-16-F
(POB 42122, Kissimmee, FL 34742)
Reviews, trivia, and tid bits with a healthy anti-authoritarian feel. Excellent full color psychedelic cover.

SUCKERS #12, \$1.00, HS-28
(1404 Leader Dr., Killeen, TX 76542)
Mostly stuff about GG, this issue have some short reviews, plenty of clippings, some cartoons and photos and a Shrinkwrap interview.

TECHNOLOGY WORKS #10, \$1.50, HS-36
(POB 477, Placentia, CA 92670)
Great issue as always - consistent and solid. Covers the "techno-industrial" scene like no other, reviews, news, deja-vu's and interview/features: Babyland, Clock DVA, Marzbow and Coil.

TERRA X #1, \$3.50, S-40-T
(34159 Gem Circle, N. Ridgeville, OH 44039)
This cool new zine does things a little differently - plenty of photos and photos of art, reviews, a big Skinny Puppy

"deja-vu" (just like TW above!) section, plenty of cartoons and band stuff with the Blue Hearts, MC 900 Ft. Jesus, the Leslie Spit Treco and Carnival Art.

TICTACTOE #1, 6DM, S-52-T
(Wittenkamp 24A, 3000 Hannover 1, Germany)
Fuck, another killer German zine (this one with free 7") that is well done (along the lines of Zap) and seemingly very together. Features: Spermbirds, Bom Against, Carcass and the U.K. Subs.

TOT FINDER #1, *, S-14
(509 Little York, Mt. Pleasant, NY 08848)
Loosly put together zine, mostly hand written with stuff on Flatline Records and Encounter.

TRUST #34, 3 DM, S-86-R
(Salzmannstrasse 53, 8900 Augsburg, W. Germany)
Trust continues to pound out the punk coverage! Lots of reviews, letters, interviews, news and gig dates for all over Europe. With Cop Shoot Cop, Tar, Godflesh, Down By Law, Pettibon and tons more.

TURNING THE TIDE V5, #3, \$1.00, S-8
(P.O.B. 1990, Burbank, CA 91507)
The L.A. area anti-racism newsletter.

TWISTED IMAGE #40, \$1.00, S-10
(1630 University Ave. #26, Berkeley, CA 94703)
Ace Backword's comix and letters newsletter! This one deals with the Rodney King incident and all involved plus and interview with Bukowski on WWII!

UGLY AMERICAN #7, \$3.00, S-80
(POB 8433, Red Bank, NJ 07701)
To the point stuff to read with no distractions like photos, graphics or boldface type! Scads of great reviews (live, record) and spots on Caroliner, Liquor Ball, Lithium Xmas and Monster Magnet.

UNDER THE VOLCANO #8, \$1.00, S-20-TM
(POB 236, Nesconset, NY 11767)
All here in a nice tight format: reviews, classifieds, contacts and interviews with Front Line Assembly and Machines of Loving Grace.

UNIT 33 #1, 2 stamps, HS-32
(8360 E. Marlena N., Tucson, AZ 85715)
American Death Trip, the Village Idiots and plenty of other banter.

VOX May 92, *, T-36-TM+
(RM 107C MacEwan Hall, U of Calgary Alberta, Canada T2N 1N4)
This pro-tabloid is a radio guide to CJSW radio in Calgary. Features Rev. Horton Heat, The Jazz Butcher, Disposable Heroes of Hiphoprisy, Film Threat and tones more.

VAR TUFA Misery, \$2.00, T-24
(POB 657, Penngrove, CA 94951)
Painstakingly done collage layout of graphics, photos and text! Well done, really. Lots to read and look at.

VERA KRANT #11, ?, HS-24-M+
(Oosterstraat 44, 9711 NV Groningen, Holland)
Not in English, this colorful little zine comes out quite often and cover a broad spectrum of alternative music. The multi-color printing is great, a tip of the hat to the printers and artists you make this zine a visual delight.

VIOLENCE #6, ?, S-62
(BP 332, 42015 St. Etienne Cedex 2, France)
Very thick French zine with lots of photos and features: Pegboy, No Means No, Raunch Hands, Nine Pound Hammer, Rhythm Collision, Senseless Things, Distorted Pony, Power Trip and more.

WAJLEMAC #7, ?, S-24
(POB 312, Larkspur, CA 94977)
Short but sweet Wajlemac after a long time (wasn't it?). You get a good indepth interview with Guy of Fugazi, Swank, Mr. Bungle, fiction, poetry, words, reviews and letters. A bit off beat and rather neat.

WE ARE THE WEIRD V3 #18, \$3.00, S-16
(POB 2002, Dallas, TX 75221)
Well done flick's newsletter - a little thin for the price, but quality printing and writing is inside.

WEASEL BOY #6, ?, M-8
(POB 470701, Fort Worth, TX 76147)
Short poetry and graphics newsletter type thang.

YES, MS. DAVIS #1, \$2.00, O-14
(7850 Sunset Blvd. #110, Los Angeles, CA 90046)
Vaginal Davis' own scrapbook of clippings, photos and poetry.

ZAP #49, 4DM, S-60-TF
(Postfach 403, 3000 Hannover 1, W. Germany)
Zap is the voice of hardcore in Germany. Consistently angry and bold with complete coverage. This issue: Hijack, Offside, UK Subs, God and much more.

BAD SAMARITANS REVENGE

To Whom It May Concern;

This is an "I'm pissed off because some asshole ripped me off" letter, the details being: While playing in lovely Oakland, CA on April 28th with DI, Jughead's Revenge and the Bad Samaritans, some little fuckwad stole my equipment bag out of the back of the Bad Sam van (The also got Brian Jughead's bag.) Now, of course, the fact that I got ripped off makes me mad enough to rip the lungs out of someone's chest with my teeth, yet, everything in the bag was replaceable (All my effects, chords, strings, clothes, etc...) EXCEPT for the Dead Lazlo's Place mailing list. A list that took us a year to compile and contained the names and the addresses of many fine, cool people. People who we will never be able to contact again unless they read this letter and write us.

Also, anyone who wants to be on our mailing list feel free to write to us as we have a 7" out soon (plug, plug) and will be promoting it by sending out lots of free shit.

Thank you,

Chris Long, Dead Lazlo's Place / Bad Sams

POB 265 Van Nuys, CA 91408

PS: To the asshole who ripped me and Brian off: rot in hell you little shit.

MAJOR TURDS

Al;

Okay, so major labels aren't exactly "evil" anymore. Perhaps a more accurate description would be superficial. Superficial, with very little substance. In America at least, music as a business is epitomized by the Grammy's, by MTV, and so on, and very few people give a shit about this "music biz" anymore. And by the mere virtue of being a corporate conglomerate, no major can possibly do justice to punk music. Regardless of fairy tales about Nirvana and Hole, a handful of punks in A&R is just that -- a minority among thousands who couldn't give a shit what fanzine the new guy came from. Now, if a band or label started in reaction to that, why they hell would they turn around and join in?? I mean, shit, major labels put parental warning stickers on their albums! Think about it if the Dwarves were on a major. Not a pretty sight, huh?

Who's against profit? I, for one, love the touch of crisp green bills after a show. But, the only ones who make shitloads of profit, and make something of themselves, are the ones who do it with their own investment. Not, say, Geffen's investment (they're the ones making the real profit, not Nirvana.) Not some dickwad manager's investment. The band's investment, and no one else's. That's the difference between literal "profit" and a major label "paycheck" which may never come, and if and when it does come, there's cuts for the manager, lawyer, et cetera. I don't know about you, but I don't want anyone cutting into that pie but me.

"It's just not realistic." are the now famous words of Kansas band Paw. And they're right. Free A&R power lunches with offers of million-dollar contracts. Punk shows with no room left on the guest list for the friends who matter. Above all, it's venturing into an imaginary world of Grammys and MTV and full page ads in Rolling Stone that so many people would find offensive if the whole thing wasn't so ridiculous. Major labels symbolize this foolishness. That's the bottom line.

Brian/ Key Fanzine

POB 25125, Tempe, AZ 85285

(Brian, I couldn't agree with you more, although I also see a lot of that major label attitude going on in the so called indies. That's what blurs the distinction between "major" and "indie" evilness, it's only really just "big" label and "small" label with a lot of the same attitudes and goals. I mean what is the whole New Music Seminar about anyway? It should be called "How to become a major label, too." It's like practice for the small wanna-be "major" guys who are fucking drooling for those power lunches. I deal with these people everyday as they call up to push their god-awful bands into Flipside, try to get discount ad rates because they're an "indie" or just try to make a big deal out of a band who just aren't anything. Honestly, some of the majors aren't as bad as the indies! But then again, they're not in the "business" for nothing...

So not to drag that topic on any further, it's not that major labels aren't evil anymore, it's just that nowadays it seems like everyone else is just as evil.

It was interesting that you should mention that "major labels" put parental warning stickers on their albums! Well, a lot of "indies" do too. The recent Hole release on Caroline (an indie?) not only had the parental warning on the product, but it was printed on their cover - completely ruining the art in my opinion. It's also funny that that same indie (?) exclusively distributes the Dwarves! Where is it all going? - Al)

ALL YOU DON'T NEED IS LOVE

Dear Flipside;

Well that's it. I read the Courtney Love interview in the March/April issue and I almost wrote you then. But, of course laziness set in and the urge left me. But when I read the letters from your readers regarding this interview I had to write.

First of all, the interviewers were about as effective as 2 limp dicks when confronted with Love's "Big gaping Hole." Which one you ask? Her mouth of course! Jesus, Al, couldn't you have done this one yourself? I'm sure you could have handled it/her.

This brings me to the letters. One in particular made me angry. John "What's in a trend" had the nerve to say if he were a woman, he'd want to be like Courtney. Well, John what the fuck do you know about being a woman? She is no one to be admired, and what does that have to do with anything anyway? As for his agreeing with her musical taste, wake up buddy, she hates everyone except her snot-nosed wanna be Axl husband Kurt of Nirvana. Maybe I just have PMS.

Unsigned.

(I don't think Courtney needed much help in giving the kind of interview that really shows where she is at. In this case Bob and Cake just gave her enough rope...)

THE HOTTEST TOPIC IN YEARS

Dear Flipside;

In regards to Bob Shipley's letter in issue #78, first let me say that no one really cares what Kurt and Courtney are doing, who they're doing or what sorts of reconstructive surgery they've gone through.

Second, the Melvins are fucking God! If you don't like them, that's fine by me, but aren't you a little too OLD to be buying albums just because Kurt Kobain promotes them? Maybe I should send you a live Melvins and Nirvana video and you can see who is more deserving of success. Nirvana may be great, but I didn't get an "Ozma" tattoo because Kurt told me to.

Thanks - Mike T.M.

Palm Springs, CA.

(Mike - Gotta disagree - everyone fucking loves to hear Courtney and Kurt stories! It's like the hottest topic in the clubs. There are some really good stories, some really funny jokes and of course, great rumors. Of course, we can't print them here, that's really not fair - but aren't you dying to know!? - Al)

WHERE IS SEATTLE, ANYWAY?

Dear Flipside;

After reading issue #78 of Flipside I had to respond to some of the things said in it. First off, I must thank you guys for running a great honest interview with Kurt Kobain of Nirvana (if you spell it as "Kurt Cobain" you're selling out just as much as the many bands your readers mention every issue). After 8 months of solid superhype, overloaded shit, and massively bloated sticky shit it was nice to read Kobain's comments in a dim light. But now my comments. I'm not here to complain about Courtney Love's nose job or Inger Lorré's good looks, or how Pearl Jam sucks (they do, but I say that in my zine every issue), but I'm here to back up the music from Seattle. I guess this letter is generally aimed at Bob Shipley of Venice, California.

Mr. Shipley, you say that the Seattle scene is overhyped. You are correct, but do you honestly think that every band that exists up here in Washington State has a rock star attitude? Gimme a fucking break, pal. All the hype that has been placed on bands from Seattle is from pure luck. A marketing strategy, perhaps, but do you think a lot of these bands wanted to be in the position they're at now? No. I remember when "Nevermind" came out last September, I thought "Oh cool, Nirvana has a new album out." I got a copy from DGC (I write, I get promo stuff, so yeah!) and thoroughly enjoyed it, especially the ten minutes of silence. I enjoyed the album for what it was. All of a sudden Epic Records started hyping up the biggest dicks of all, Pearl Jam, as if they were God's gift to the underground. The band was created after the death of Mother Love Bone vocalist Andrew Wood, and I'm not going to mention names but it seems someone decided to cash in on this. Look at Eddie Vedder, the guy can't sing, he sings like David Coverdale (Whitesnake).

Let's talk about Mudhoney briefly. They recently signed a deal with Reprise Records, that's fine by me. They deserve it a lot more than any band who decides to move from Arkansas to Seattle and call themselves a Seattle band, just to gain recognition and a record contract. In their four years of existence, Mudhoney have taken a lot of shit and not once have I seen them demonstrate a "rock star" attitude. But then again now they're on a major label. Before 1992, any of the comments that the members made were seen as sarcastic, taken as a joke, it's "punk rock." But from now until they break up, everything that Mudhoney says is going to be looked at with a microscope, deciphered, and analyzed for non-existing shit. Everything they say now will be looked at as comments from "rock stars", and in that aspect it sucks and I feel sorry for them.

But to blame Seattle for everybody's fucking misery is sickening. I'm not speaking for everybody, but there are quite a few bands from Seattle who wish that this buzz would die down. One guy from a band who I interviewed said that

jun 15 92
dear flipside,
A friend of mine has been turning me onto some punk rock music, which is new to me. & he gave me a copy of your magazine (no. 78) I've been finding out a lot about magazines & groups I never knew existed. I know this may sound stupid, but who is this Nirvana group that is all over your magazine? Do you know where I can get any of their records. Thanks and Peace!
Punk rock style!

DAVE MCGURAN
po. box 26034
wilmington, DE

John Book,
Pasco, Wa.

Dear Flipside:

I read the Kurt Cobain article, and I have something to say to him:

Now we all have our moral values, we all draw the line at different places. You feel obliged to put down "false alternative" bands in just about every interview you do. You seem to find their actions immoral or cheap. I have my moral values too. I think if a band is willing to play non-mainstream music to the world and at the same time NOT sit around and bitch about other bands who they feel somehow (morally?) superior to, then they deserve a hell of a lot of respect.

Lighten up, Kurt. Wasn't it you who told *Sassy* magazine: "You use [the corporate ogre] to your advantage. You fight them by joining them."

There isn't a Lollapalooza band that I don't respect. I also respect you - to a point. You are not a lord or a king or a God. I must draw the line a lot closer than I would for the Red Hot Chili Peppers' or Pearl Jams' music - before it collides with your snotty attitude.

Signed - Gretchen Kramer,
Richmond, Va.

Dear Flipside Folks;

I just had to write and say thanks for that Courtney Love interview. It was hilarious. What a bogus bitch! Jesus! I hope you don't mind, but here's part two of an interview I'd personally like to see you do with that wonderful rock'n'roll woman.

Question number 1) Is it not true that the flannel that your husband wears clashes with the white interior of most stretch limousines and therefore the band prefers riding to gigs in rented Chrysler K cars and if they're lucky AMC Pacers for that more "down to earth" look and feel?

2) Is it true that you always came lucky third in line sucking Rudi Protrudi's dick on the last Fuzztone's European tour?

3) Is it true the in a heated debate on who's "the rockinest lady band in the land," you finally made L7's Donita Sparks cry after "low blow" accusations of silicone implantism?

4) It is true that Al Flipside himself has the negatives to the "day after" photos of the ill-fated Courtney Love nose job?

5) When it comes to cunnilingus, is Madonna really that good?

6) Is Kim Gordon still pissed about you trying to tune her guitar and hit on Thurston, all in the same day?

7) When you're sitting on old Dave Geffen's lap and he's bouncing you on his knee, do you ever think that maybe being a "teenage whore" isn't quite as bad a being a corporate slut?

8) Is it true that everyone at MTV loves you so much that they all went out and got those "cheesey" little Hole logos tattooed on their butts? Even Martha Quinn?

9) Is it true you whipped pansy Dave Kendall's ass, and the new 120 MINUTES tour will feature Hole, Nirvana (obligatory), Ciccone Youth, and maybe even the David Geffen jug band?

10) Is it true that you've known all along about the conspiracy to oust Nirvana frontman Kurt Cobain and replace him with the new, improved "grungier" Leif Garrett??!!

11) Is it true that after receiving the "key to the city" from nearly every city in Europe and the U.S., you told the undeserving people of L. A. to "Take their key and shove it"?

Ok, well at least I didn't tell about the time I spent 12 hours riding in a van with my band to Ohio having to listen to that "Pretty On The Inside" tape. Talk about pain and suffering, ughhh...

Oh yeah, there are a couple of bands that you folks should shit in your pants over when they finally make it to L.A.... God and Texas (Ohio) and Dirt (Atlanta). They're definitely my two picks for '92 (like you care).

Oh, and another thing, why is it that your most interesting and informative articles

come from a guy in the pen (who can't even receive tunes). I think a few others on your staff could use a little time in the slammer. Maybe you could get Thom busted for some of that nudey footage he keeps taping on the camcorder. I recently moved to the Charlotte area after my record store closed in Virginia Beach, Va. (I didn't order enough Hole tapes). You are encouraged to write and tell me you love Mrs. Kobain, regardless of her breast size... even better if you dig old Saints, Birdman, WeirDOS, Plugz, Zeros, etc..

Later... Larry Mud

Thom.

I am looking for nude and/or sexual photographs of people with counter cultural appearance or background. These are for a feature in a zine project I am working on. If there is anything you can do to help, let me know.

Please...

Leif, 3712 16th Ave., Kenosha, WI 53140
(Leif, Thought it might be a good idea to
throw this one out into reader-land. Let me
know what happens. -Thom)

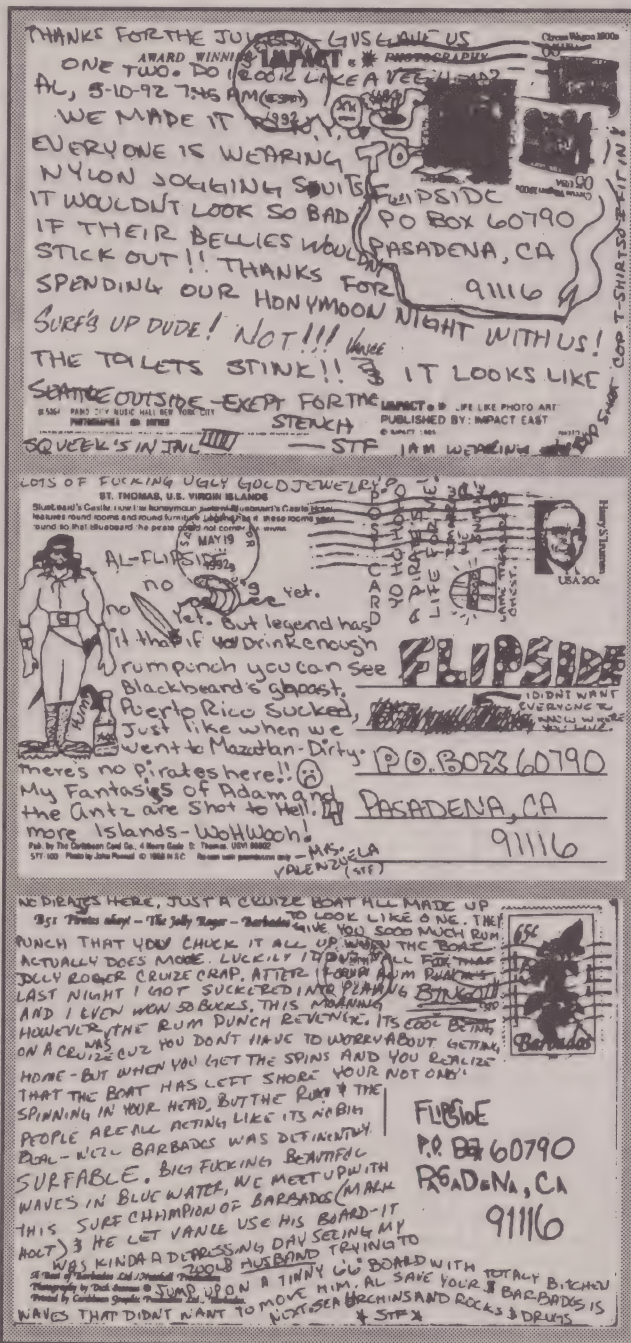
"Slamdancing is dead." This is a sentiment often expressed nowadays at shows either through verbal means or the disapproving scowls of the anti-mosh contingent.

Let's take a look at the more recent origins of this pit-hating attitude, shall we? A couple of years ago Fugazi were playing out a lot while spouting their no-slamming sermons and selling out shows. Shortly after, many bands started denouncing this "violent practice." Coincidence? Maybe. But to me, it looks like just another case of Ian-worship.

Now, knit-capped Mackaye disciples everywhere are crossing their arms at gigs and frowning at anyone dancing harder than a soulful, headbobbing disco jig. This seems slightly ridiculous considering that most bands' music on the punk circuit don't tend to give one the urge to stand still, nod, and look thoughtful. Can you imagine tapping your foot and introspectively mouthing the words at a Cromags bill? Give me a break. Some of these people actually remind me of scientists doing some sort of clinical research. Instead of enjoying themselves they appear to be grimly studying the bands. They take pictures, write things down and generally look very dismayed if any chaos starts heading their direction. I'm sure you've seen these back-pack toting anal-retentive frauds. "Journalist punks." They go to every show, Nikon in hand, buy a t-shirt and still manage to make their bedtime. How punk.

Shows here in the D.C. area are often put on by Positive Force. I respect and admire the ambition and energy displayed by these people but many times they come off looking like hopelessly politically correct morons. PF shows usually include a large table at the door covered with stacks of literature. Topics ranging from how to become a communist to where to get a good old fashioned abortion are offered. And you guessed it, thousands of flyers about environmental issues. I find it amazing that these people preach about saving the earth while generating more paper than a stationary store to do it. Mooshing at these shows earns you a third degree brow-beating and if necessary a "restraining hug" from a Positive Force goon. Another fine example of anti-logic. Forcibly imposed peace; alright!

Angel Blackwood, Ellicott City, Md.



Faithful writer STF gets hitched and goes on vacation!

Hello AI and Flipside Readers,

It seems you have me out to be a fascist! As telling by your response to my letter that I want to thank you for printing. As much as we may disagree I highly respect your opinion. To tell the truth, I don't give a shit what whether you like my music or not. I mean if people want to see bands like Skinny Puppy, Nine Inch Nails, Nitzer Ebb, Front 242 or Consolidated then they are welcomed to. But I still believe the music I like is better. To me the bands I mentioned in the last letter represent everything I looked for in music. Something that is real and not plastique which is what most industrial dance muzak is anyway. And don't try to say I'm wrong. Was Sub Pop a trendy thing? Certainly not when I got into it. The reason I liked and still do like Mudhoney and Nirvana is because of their

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unassuming nature. I was certainly shocked when Nirvana took off like they did. Rather than those poseurs who go by the name of Nine Inch Nails. Fuck Nine Inch Nails and their ilk and a bigger fuck you to those who slam dance in a club to pre-recorded music and stage dive off an empty stage. All of you who did are only doing that because of the Nirvana video or because the Mosh has become America's number one dance. I remember slam dancing and diving to the Dead Kennedys and Black Flag while they were actually on stage playing. But MTV has taken it and sanitized it and all you suburban teenagers who slum it while you drive around in the BMW you're daddy bought you pretending to be cool, when all you are is a bunch of cretinous idiots with shallow existences. Then you can graduate from the Ivy League school. Men reminisce about how cool you were way back when. I have more respect for an aristocrat who is an aristocrat, than an aristocrat who tries to slum it. Why? Because at least that person is not being a phoney. I guess the point I'm trying to make here is for all you readers out there is that when I see something like phony bands like Nine Inch Nails or punks who have parents who give them money for boots and leather jackets. It pisses me off that we are so caught up into the new that we discard anything as old shit, when old music can give us artists and musicians insight and possibly make music that will be timeless and live through the ages. What I am trying to say to those reading this letter is just because an artist has been recorded before you were born doesn't make it any less in quality. The artists who make the music have influences. It is one big circle that hopefully will never be broken and those who listen should take the time to look back. The same goes with politics and history "Those who don't remember the past are condemned to repeat it." Know about the past before moving forward but don't be caught up in the past because I hate hippie revivalism and much as I hate phony plastic art fuck trendoids. No, I'm not asking the world to change for me. I don't want the world to like the same bands as I do. I mean to quote Patti Smith in the song "Rock-n-roll Nigger": "Outside of society, is where I want to be." and I like it being on that outside. I will do fine listening to the old stuff as well as keeping an eye on new artists who are real and genuine! And if anyone there reading this agrees or disagrees then I suggest you respond, especially if you disagree with what I'm saying. Well, anyway, Al, thank you for responding and thank you for giving me a forum to express my opinion.

Thank you, John Stewart,
15 Holmes Ave., Jersey City, NJ 07306
(John, regardless of the type of music YOU like, there are phonies everywhere. Nine Inch Nails may be the turd in the "industrial" bowl, but look at what Pearl Jam are doing for the Seattle/grunge scene. Phony plastic transplanted trendoids - they're everywhere. It would really be interesting to give somebody modern music making equipment (guitars or MIDI studios) and see what they could come up with if ALL INFLUENCES could be eliminated. - Al)

MY WIFE HAS HAIRY LEGS

To Al Flipside;

Face it, the Ramones were great. Unfortunately, at that time I was listening to shitty music. Now I can listen to great Ramones songs via vinyl and laser beams. I can not see them live. I did go to that silly "Escape From New York" show when it came to Seattle. I knew I wasn't seeing the real Ramones any more than Jerry Harrison and the Tom Tom Club doing "Burying Down The House" could pass for more than a pathetic excuse for the Talking Heads at their worst.

But I do like the Grateful Dead. Still, their albums don't get me wet, but their live shows still do. I don't think this is nostalgia. I'm 25 years old, and therefore not as old as the Dead. My dad used to listen to them when he was my age, but I never heard them before 1985, the same time I was getting heavily into Sonic Youth and pot and LSD. I see nothing wrong with this. My wife has hairy legs and works in a children's book store.

I wouldn't trade her for any of the sexual partners of any members of the TVTVS and I don't believe that any member of that band or their sexual partners is any more "punk rock" than the two of us.

Know what I mean Al? You're a fucking baby boomer for Christ's sake. I can't help but admire how you have successfully dropped out, but you are still part of the same

generation as Dan Quayle and Bill Clinton. Don't you get pissed off at ignorant morons who stereotype you as having something (anything?) in common with them? (You're the first! - Al).

There are ignorant morons calling my generation "Generation X", seemingly unaware that this was Billy Idols first band. And here in Seattle, the over hyped mecca of the late 80's "alternative" music we have a new radio station called "the End" - KNND-FM with the audacity to play "White Wedding" and call it "the cutting edge of rock." AAAHHHRRGGG!!!

Give me the Dead anyway! Or Hawkwind. Or Chrome. I saw Helios Creed the other night and he was kinda boring, but My Name, (the opening band from Tacoma soon to put out a CD on C/Z) shredded like Ollie North. You must interview My Name. They are like No Means No meets King Crimson.

Al, I know hippies that make more sense than punks and punks who make more sense than hippies. By attacking all types of hippiedom the TVTVS seem to be saying that punk rock is some sort of "real true alternative." Which is ridiculous. Sonny Bono was no more a hippie than Glen Danzig is still punk rock. By the time I graduated from High School punk was pretty much played out, unless you think "Loose Nut" was a good album.

I look forward to seeing Babyland as soon as your crew can send them up north. There aren't any radio stations, college or otherwise cool enough to play that kind of stuff here anymore. I don't think that the Sub Pop explosion could ever happen here again. There are too many 21 and over places for bands to play in. Nobody does all ages shows except the OK Hotel and the occasional Leftist Church.

In case you're wondering, I still like Nirvana. I even still like "Smells Like Teen Spirit" but I prefer "Paper Cuts" and I'm getting pretty nostalgic. I want Green River and the U-Men back.

Sincerely, Ricardo Luv Wang
Seattle, WA.

NOT ALL PEACE PUNKS SMELL LIKE SHIT

Dear Flipside;

OK, so I was off - peace punks don't always equal integrity. Personally I don't care - Dr. Janet Lester is obviously a cunt for ranking on a group of people that don't read your fanzine. She should write something like that for MRR. Still not all peace punks smell like shit, that's a pretty wide generalization for a punk fanzine that has interviewed Conflict, Crass, Subhumans, Culture Shock, Final Conflict etc...

Now on to Nirvana. I really don't see how you can equate integrity with Nirvana. So what if they remember their roots,

they obviously feel real guilty for being pop stars. Personally they aren't my cup of tea, but they are in a position to do some real damage to the music industry. They could really make their influence have some sort of impact on the world, yet they're wimping out by making sure their next album bombs, refusing limos to Saturday Night Live, appearing on the cover of Rolling Stone with "Corporate Magazines Suck" on Kurt's t-shirt. What cliché professional punk rock bullshit. Nirvana are nothing but a bunch of wimps.

Thanks for the space,

Todd Zimmer

(Todd, first off I have to break something to you. That "Smell of Teen Spirit" thing that Dr. Lester wrote was nothing but satire!! It was a joke! She was just funning! I know some crusty type peace punks who got a kick out of it!! As for Nirvana - fucking hell man, what do you want them to do? At this point in their career they're gonna get shit no matter what they do and your letter is proof of that. - Al)

The Fun Ship: Festival

WERE IN DOMINICA TODAY, REALLY PRIMITIVE. WE GOT INTO A VAN, LISTEND TO JAH-RELGAE, HIKE UP TROPICAL FORESTS, RAN UNDER A WATERFALL AND SAT IN A HOT SPRING. I GOT SOME MANGOS & A COCO. VANCE WAS OFFERED A SPECIAL TRIP FOR 5BUCKS. THE GUIDE WAS PULLING UP ALL KINDS OF ROOTS & TELLING US WHAT MEDICINAL USES, NOW ITS TIME TO EAT AGAIN & MEALS

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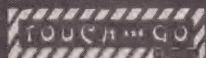
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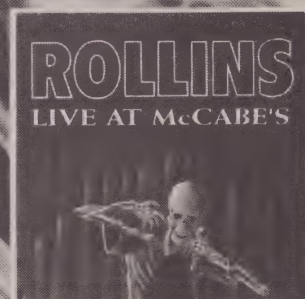
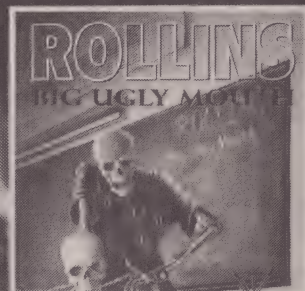
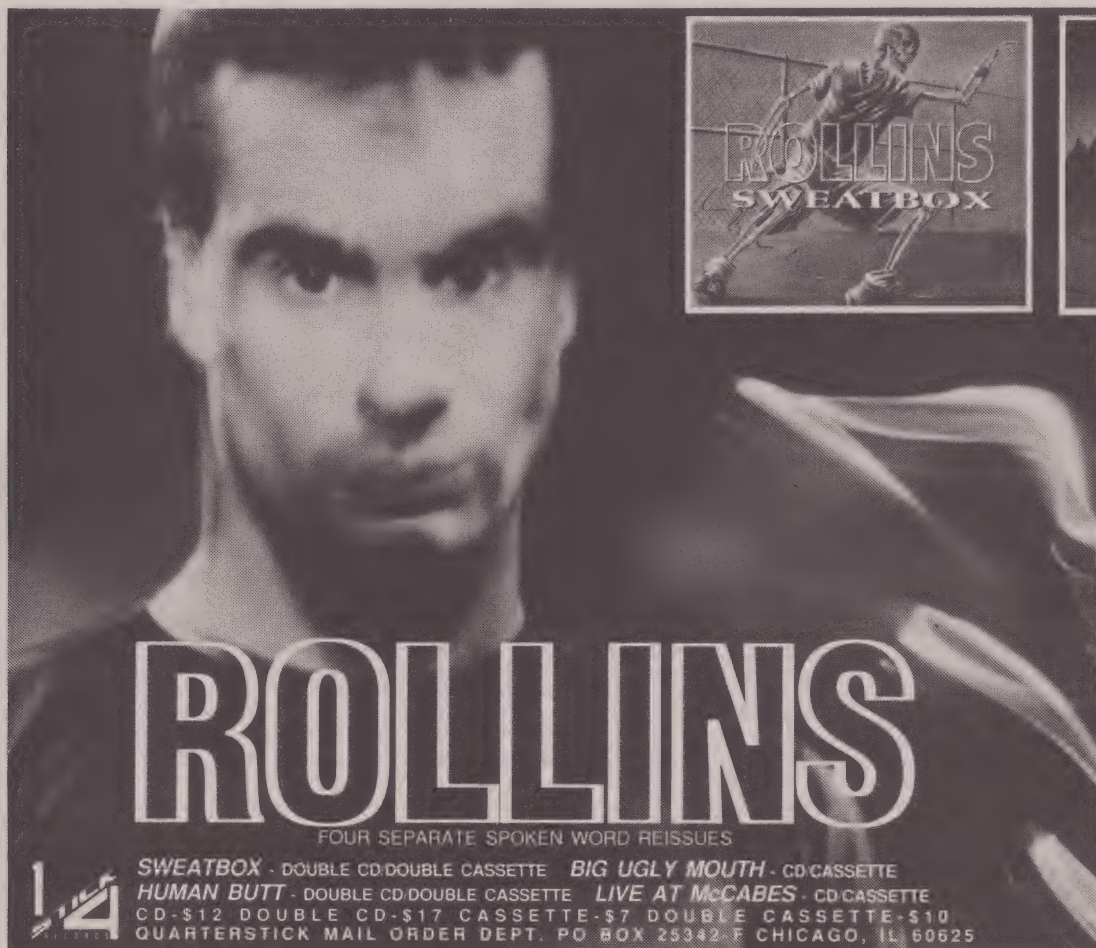
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MELVIN WHO?

Dear Flipside;

Just noticed a boo-boo in the review section of issue #76. Normally I'd just cut a fat and forget about it, but this time... this is important. Melvin-heads listen up!

Thom wrote a review in #76 for a CD entitled "Capsular Extraction" by a band known as Extra. Not quite correct by any means. Technically, this is an untitled CD packaged in a sleeve which resembles a syllabus for a seminar on a form of eye surgery known as "extra-capsular extraction." The name of the band is Earth. Joe Preston, Melvin's bassist extraordinaire and all around swell fellow, is an erstwhile member of Earth. See I TOLD you this was important, fuck!

Can't say I'm surprised Thom said it was boring, nor do I blame him. The disc contains for all intents and purposes, two songs. Yet it clocks in at over 30 minutes. How's it sound you ask? Hmmm... How 'bout: like Godflesh giving head to the Melvins while both of them are in the process of ODing on Quaaludes. Slow, heavy, repetitive... and very, very, very long. I've read enough of Thom's stuff to know he wouldn't dig that sort of thing. He's kinda funny that way. And by the way... the punch line is that this is a Sub Pop release.

Love Dan Druff

Melvins fan Club President

PS: Did you get a load of that Courtney Love article? What a dick. Please remember to vote for her in the next Flipside poll. what category? "Biggest asshole", natch.

I CAN DO JUST ABOUT ANYTHING

To Whom It May Concern,

There is a musical revolution going on right now, there is no stopping it. You can admit its presence of you can deny that it exists and there by take no part in its completion. I advocate that you simply nod to the statement that it is happening and then focus on how it effects you and the things that you do.

I am not trying to sound preachy, that is why I am speaking of this issue as if it were a fact. It is a fact to me. It is a fact like Nirvana is the symbol of the new corporate underground. It is a fact like Pop music is fodder for the masses. It is fact like each person reading this article has parents, fact.

The revolution is happening because new information is being spread around the mainstream. For years the underground music scene has been forming under different names and styles. There were new wavers and old school punkers, the straight-edgers, the death rockers, the Manchester bands, the D.C. scene, the college radio scene, thrash bands, skate-rock, power-pop, grunge, emo and about a bizillion other flaky words to describe and categorize what was going down in the world of the small label. The information that is being spread around is that this underground, which for the most part went unnoticed by all but the extremely curious or dissatisfied, is a fucking hot spot for great ideas. It's a play ground in introspection, a jaunt through the dark side of things, a ray of hope for a new beginning, an extroverted dance extravaganza, its the real dope, man. And like all good things, this is going to ride a huge trend wave.

It will force itself into the TVs of the families, the radio stations that are now hopelessly unhip to anything out of the ordinary, it will be on the news, there will be news clips to keep the masses informed (and there will be a slant on this, of course), there will be political parties addressing issues important to the new youth movement. There will be parties and dances and speeches and more. I'm talking about music folks, look at the past, it will happen this way.

It will be like R&B in the 50's. It will be like Elvis, but better. It will be like the hippie music that our parents listened to. It will establish the values and the views of the youth of this day and age. Look to the past, try to convince yourself otherwise.

My question is of how this whole mess is going to be handled. Will the little labels take a part in the process, or will the corporate big wigs control it all? Will big bands stop to remember where the hell they had come from and lend a helping hand? Or will they roll irresponsibly through fame without concern who they've hurt or what kind of good the are capable of? And I'm not charging \$70 for the tickets and then giving "all the proceeds from the sale of our "one" single" (U2 style), away to some self indulgent cause. I want to know how much of yourself you can sell, because you have to sell some of yourself. How much is ok before someone can justify the "SELL OUT!" chant? I want to know how much hope there is for a real accurate portrayal of an underground that is soon to be the next hip thing, man.

To be quite honest, I'm really scared to answer my own questions. I've given my life to the band I'm in and the bands that I grew (up) with. I don't want their integrity compromised. I don't want the Minutemens' "History Lesson Part II" to be the grandfather of some deformed, mal-functioning and lame musical child. I don't want the music I love to become categorized as the beginning of the next dysfunctional trend that began in California. So I ask myself "what can I really do?" I can support the music that I find for myself and love. I can play the music that I make to the best of my ability and hope that I can make a difference in there somewhere. I can constantly question the assumptions that I make as well as the more common moral dilemmas that I am faced with. I can also talk and write letters or a zine of my own. I can do just about anything, but I must realize that the only real revolution is happening inside my head every second. If there is a difference to be made I've got to do it right away. I can't wait a day or a week to scratch my itches, it's now or never. There is another revolution (using MY music) going on in the music industry. They are messing with every hope, dream and desire I

can remember having as I grew up. Man they got me by the balls.

I've got to remind myself and everyone else that is coming from the underground that it really is up to us to guide this mess I see coming. I have this dream that smart consumerism will overcome the rise of the mainstream underground and its eventual fall. I feel like I'm protecting my own child. I'm protecting this little underground world of mine from being raped, and I feel like I can't give any answers without sounding preachy. So all I can do is remind as many people as I can that it is their choice where this scene goes from here. I hope we are responsible enough to handle it.

Letters help me deal with my heartache. At least this way I feel like I'm doing something before they give me (remember what they got me by) a yank. They're got their own revolution and I've got mine, and we control them both, you and I. So eat a cookie and think on it a bit will you.

Signed,

Sexin Taboo Creek

IN MEMORY OF PAUL X

Paul X died, officially on April 22, 1992, although we may never know when he really died, he was badly decomposed, laying face down. I will try to keep this short and simple.

Many of you corresponded with him through fanzines such as this one. His family got it all wrong. Even his lover got it wrong. The final insult was his Christian burial. He was my best friend, my brother, comrade and partner in crime. I hope I can say what I mean.

If the word punk could ever be applied to anyone, Paul lived it and was the epitome of all the values ascribed to the word. I knew him eleven years. We met in college. We went through coming out gay with each other's support. We had many adventures and escapades together. We were together at the riots during Black Flag and Dead Kennedy's shows during the early eighties punk scene in Philly. We were part of a small group of the X community, part farce, part reality. I knew him like the back of my hand. He spoke up. He acted out. IN YOUR FACE!!! He hated the hypocrisy and superficiality found in most people. Never willing to settle for organized action groups, we did many acts of sabotage and subversion on our own. Paul was about expressing his outrage at this unjust system that we all have to deal with.

He was one of the smartest people I knew. He loved to stir up trouble, using his humor and wit to deal with frustration and rage. John Waters, Devine, Cookie Mueller, numerous early punk and hardcore bands etc., etc., were inspirational and a source of faith and strength for Paul. He had a fucked up childhood and had to deal with more than the usual adversity. Which made him a truly strong, opinionated sensitive person who stood up for the underdog. Which is how we bonded, as I could relate to his history from my own experiences. We shared many many good times as well as bullshit, too. He was there for me in laughter and in tears. I don't wanna trivialize our relationship. Words don't adequately describe what Paul was about.

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Nor do the aptly depict all that he has meant to me and so many others. He had a hard time near the end, with his lover dying of AIDS, lots of drugs, and feeling that old alienation. Whatever people thought, FUCK IT, I knew him better than anyone. We talked just a few weeks ago on the phone - about sex, drugs, music, politics, pranks, gossip, etc. the usual exchange between two close buddies. He wanted to come out to SF after his lover died, and we talked of these plans for the future, anticipating the day we would be able to hang out together again, raising hell... He would have been right there during the recent rioting, fucking shit up. Which is what he did best of all.

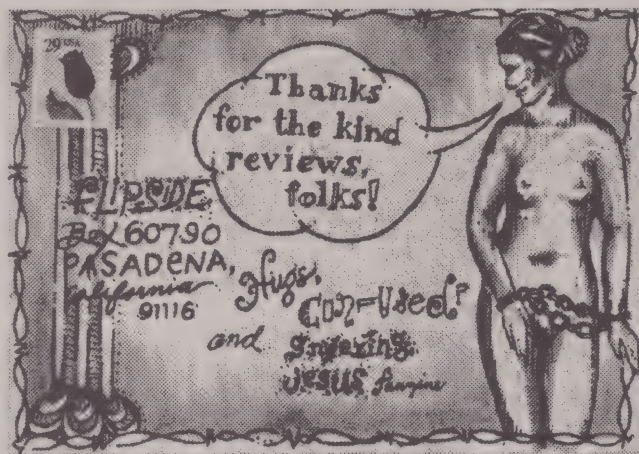
I love you baby! Goodbye.

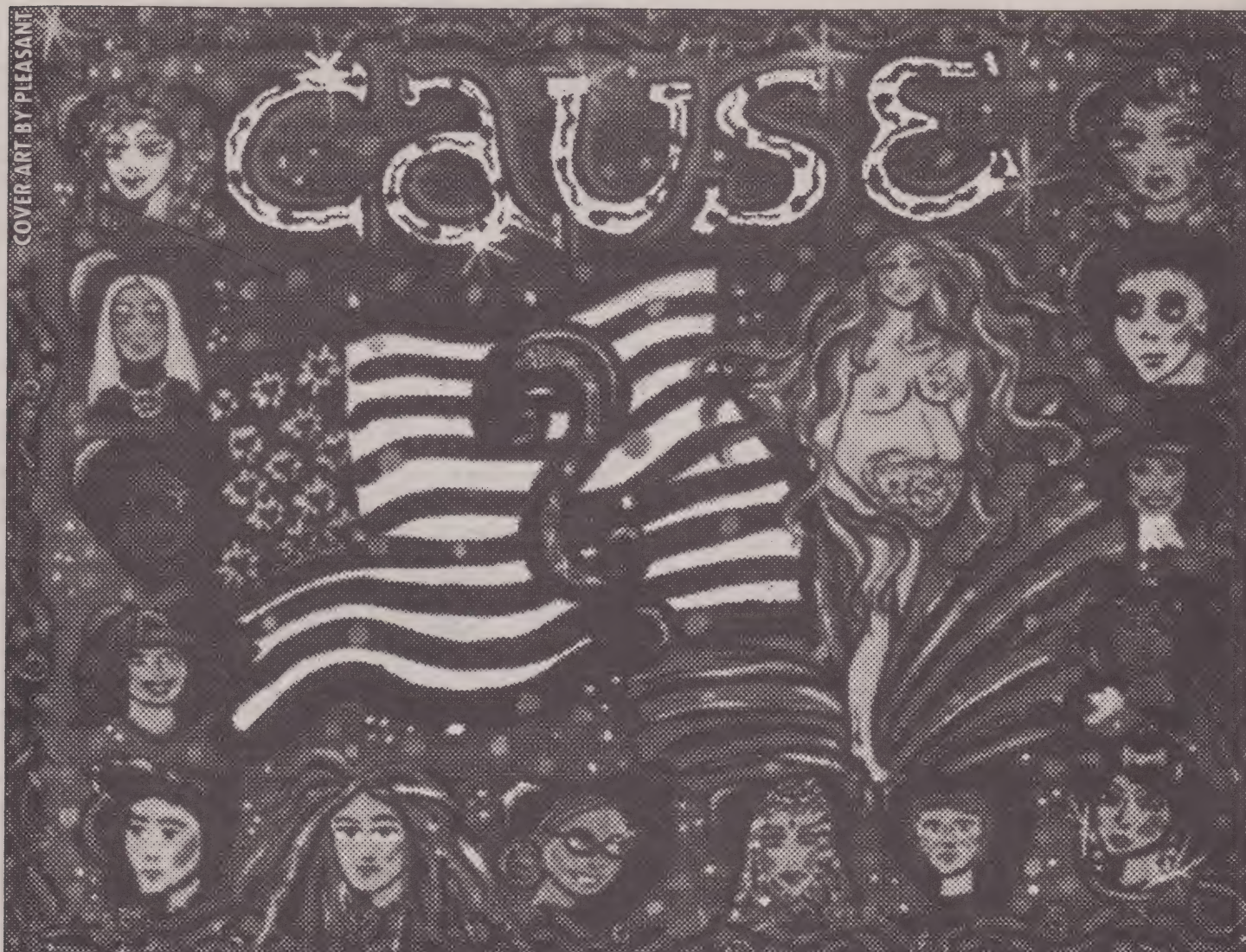
George X, SF, Ca.

GG SPEAKS

Flipside;

As you all know by now I am back in prison because of parole violations as a result of my rock 'n roll mission. Well I got my parole board decision last week and my parole was denied... it reads that I am a threat to society and to myself. Therefore an order of continuance in prison to my maximum sentence (March 11, 1993) has been ordered. Well, I've just got one thing to say to that: fuck them and fuck their laws. The Michigan Department of Corrections has been trying to destroy me and my mission for the past 4 years by keeping me locked up. They are hoping the people will forget or that they can break me down. But they haven't done it yet and they never will. That's what pisses them off. I cannot and will not be stopped. The longer they keep me locked up, the more powerful I become and the more determined I am. This is only building up more bullets in my machine gun mind. They also try to discredit me by not letting me out to commit suicide on stage, so obviously the October 31, 1992 show will have to be put off. I suppose I was a bit premature in that decision to begin with as I did not realize the slavery of parole. But when I am released in '93, I will be off parole completely and then the parole board can suck my fucking dick. Upon my release a tour will be immediately set up, avoiding the States, however, that still do hold warrants for my arrest (7 States) then for the first time in my life, I will be able to obtain a passport and take the mission to Europe. Then when I feel the time is right, I will do my final show. I will commit suicide on stage. But as of right now, I have too many battles left to fight. When I get out I am going to show the Department of Corrections and the world that when GG Allin enters the world again in 1993, I will be destined for revenge and ready to prove once and for all who the real King of the Underground really is. Not this kind of shit that the major





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companies are throwing at us. I will beat them all.

Those who will criticize me are just a bunch of worthless sissies who have no clue as to what the Snakeman is all about. Put them in prison for 3 fucking years and if they can come out half the man I am, I will shake their hand. But most are all mouth and would fold up upon the first sight of hard time. So they can also suck my dick. I know what I have to do... I am a leader. That's why I'm in prison. Yes, I was violated of my Constitutional Rights of freedom of expression and speech when they violated me. But you won't see me getting any support from the music industry... because they fear me. That just proves what a bunch of fucking hypocrites they in reality really are. They cry about discrimination and censorship, but they don't give a fuck if it happens to the real non-conformist. They want the first amendment for some but not for all. If I was fucking Nirvana or some big label band, I would be a hero but because I'm GG Allin, I am a criminal. Well that's just fine with me because the real underground knows I'm a fucking hero. And if it means going to prison for believing, so be it. But nobody, including the law is going to tell me what I can and cannot do on my rock 'n roll stage. You others can talk the talk, but I can walk it. I'll be back... support violence now.

Rock and roll terrorist,

GG Allin 206045

Jackson State Prison, 10 Block Division, Kackson MI 49204

THE CATALYST

Dear Flipside;

I don't know if it has ever been said before but here goes. To all those who hate today's mainstream music - simply let it be. Don't do anything. Let it get bigger than it already is. Let it get more bland. Why? Well, if you think about it, it was the mainstream that started punk. Had it not been for the Captain and Tenille we probably wouldn't have had Iggy and the Stooges. If it weren't for the Eagles we wouldn't have the Ramones. You see? They (C&T, the Eagles) were responsible for causing a backlash, a backlash that we today call punk. It was a bland status quo that started it all. It will continue to be this way hopefully. Now, if this would carry over to the political situation of our country, we could really have something here...

Thank you for hearing me out,

M. William Woo, Hermosa Beach

(What you're saying is probably correct, however, there is a strong movement not to let that happen again. You see, the people who are going to make heaps of money off this situation (the BIG major and so-called "indie" labels) are going to quickly sign up any promising bands from the continuing "punk" underground. Of course they can't call it punk, because they already lost out on that years ago. The new term, in case you haven't heard, is "alternative." Yeah, right, like that means anything. All the BIG labels now have "alternative" departments trying to push their latest "finds", or better yet, creations. It's quite funny actually, the state of things. It will be interesting to see where it goes. - Al)

TIME FOR A CHILL PILL

To Flipside Readers;

Yes, I am one of those trendy fucks that Mr. Stewart saw to criticize. Well who the fuck does he think he is? God? Mr. Stewart's problem is he has a big mouth and he just loves to go on and on and on. Problem is he goes on too long with it, little does he realize that saying such things he puts himself in danger with his big mouth. Yeah, Mr. Stewart if I ever seen you I would kick the living shit out of you. I think you should be murdered, so we'd be rid of people like you. Remember Alan Berg? Or better yet Barry Champlain (Eric Bogusian's Chandler in "Talk Radio"). They got murdered! Why? Because they did not know when to shut up their fucking mouths, and that's how you're going to end up if you are not careful. You fucking free thinking asshole. Fuck you to know it all loud mouths like you!

Long live industrial music,

Edward Anthony Smith.

TERRORISTS R US

Hello Jolly Roger,

I got a problem and you might be the only one who can help me solve it: My name is Gil, I'm 16 from Israel and I'm into MISFITS/ SAMHAIN/ DANZIG, AGNOSTIC FRONT, NAPALM DEATH, GODFLESH, DEATH IN JUNE, SHEER TERROR, ETC. I live in a hostile environment-- my parents giving me a hard time, I dropped out of school and since I have long hair I'm persecuted by the police, people hit me on the street they call me a fag and a frick, I'm outcast from society and got no friends and wherever I go I hear...laughing sounds. I'm seriously thinking of suicide-- to kill myself might be the only way to fight this fucking world, but before I die I want to take a bunch of these hypocrite bastards with me and here you can come in. Can you give me info about how to make explosives, bombs, gun powder, etc.? So far my revenge against society is to set places on fire and it's hard to fight the unjust police/ government/ school/ bullies with a zippo-lighter. If you can't, no big deal, I understand, then please give me info about how to order books about it in the mail...please help me you're the only one who can.

Please answer as soon as possible. My address:

Gil Gayer, Nes-Ziona-70400, P.O. Box 312, Israel.

(Gil, Without getting too deep into politics [I believe that ALL sides are fucked up] you must realize that your uniqueness is one of the biggest gifts one can receive! It really is easy to make a game out of it and to actually enjoy the crap the "conformity" gives you. Also, killing yourself is a cop-out, and stereotyping everyone in Israel as a "hypocrite bastard," is thinking as narrow-mindedly as they are. I think it's safe to say that you are not alone. There are SURE to be other there like you. Why not find them and hang out with them? God, I feel like Ann Landers... ----Jolly Roger)

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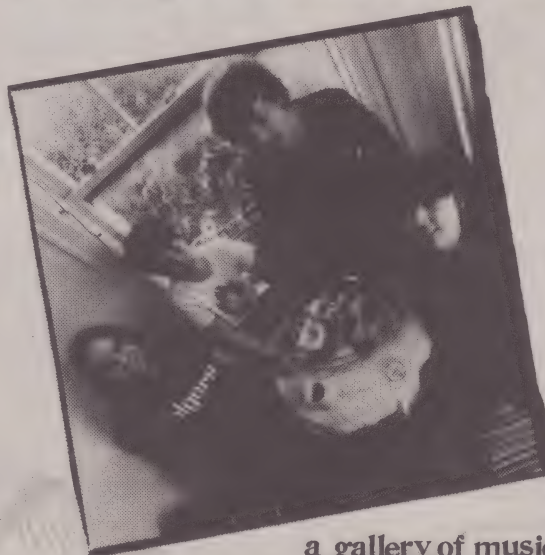
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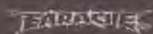


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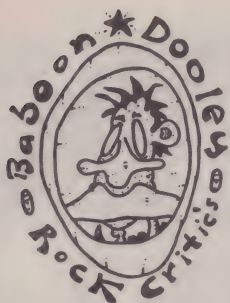
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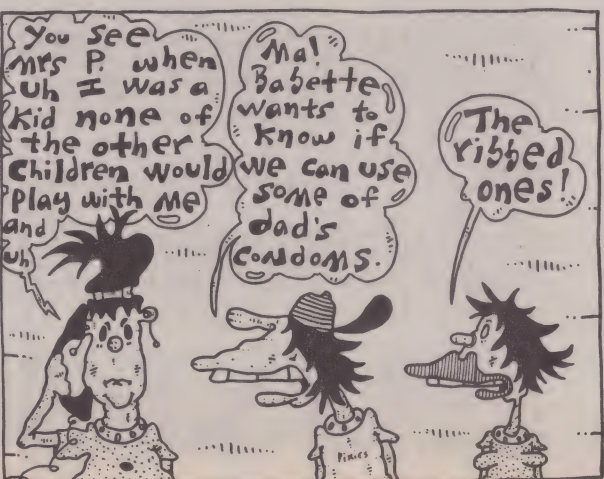
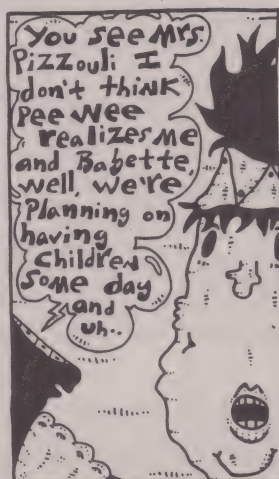
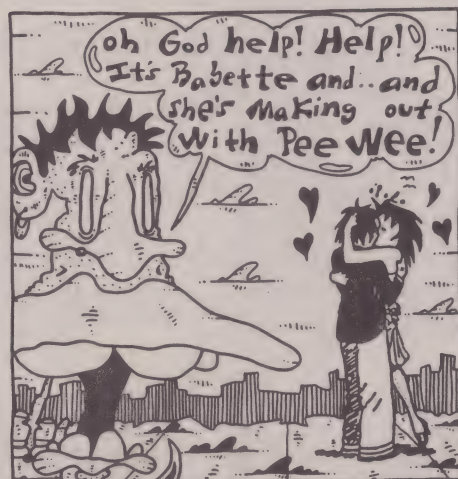
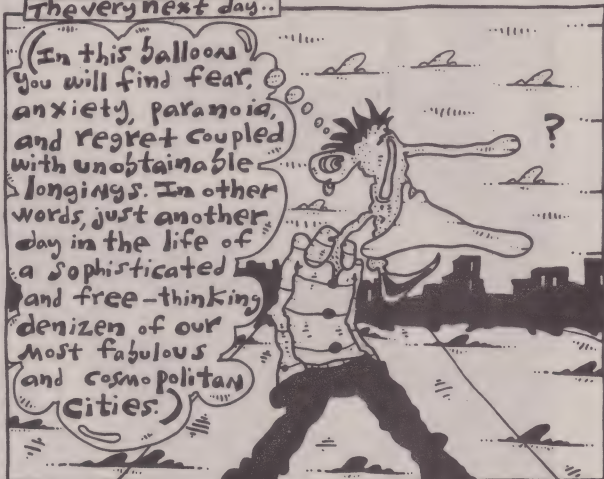
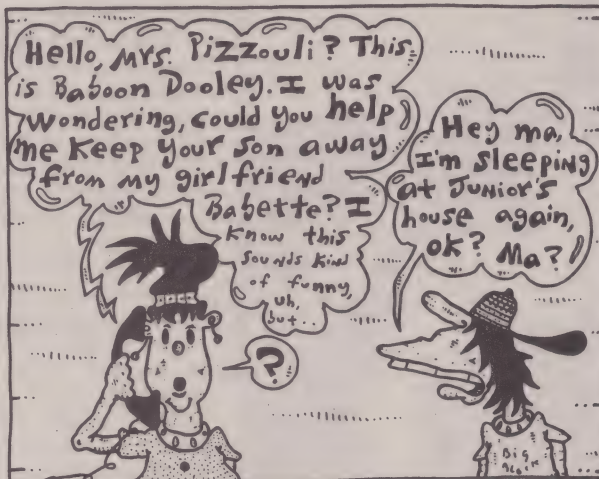
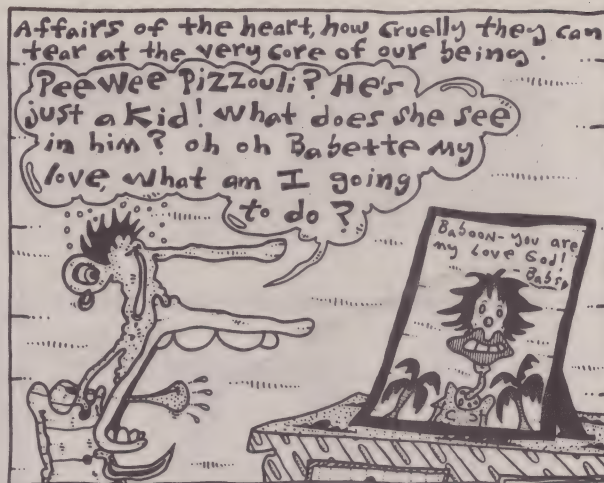
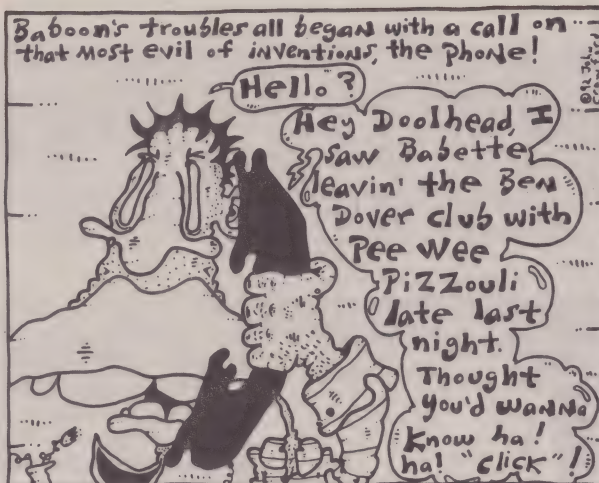
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"Perhaps they don't



Let's face the fucking facts: It seems that today our society is handing us the same options it has been for who knows how long, and a lot of us aren't happy with it. These options have been perpetuated throughout mankind's history simply because they put food in people's mouths and achieved a sense of security for those at the top of some ancient fucked-up food chain. On a personal level, these so-called options dictated that one kept his or her mouth shut and did what they were told. An individual's value was based strictly on his or her's labor output and not upon a fundamental respect for their human uniqueness.

Today there's more to it than that, but somehow we seem reluctant to see beyond this outdated world view. Technology has given society countless new ways of coping with our survival, yet it seems we haven't begun to apply or even develop the equivalent advances within our value system. Our options have increased astronomically: We could feed everyone in the world (if we'd only try), we can go to the moon (if we ever see a

"We should allow technology to take the burden of robotic labor and tedium out of our hands and use our mental ability to educate ourselves about who we are and what we can do. "

BABYLAND

want us to think..."

reason to), we can plug in a guitar and make more noise than any other animal ever could (until the neighbors call the police), but as a society our ethics are still trapped in the past.

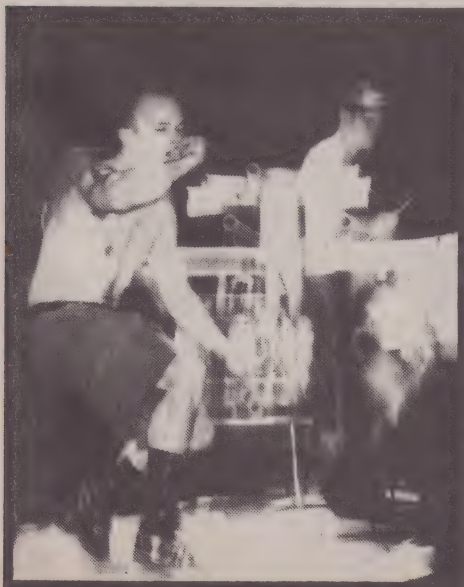
A perfect example of this societal retardation is the way we are expected and seemingly required to burn up our lives for the sake of "a job." Why must we work 40 hours a week or be considered a bum? Isn't 20 or 30 enough? And besides, what is the definition of work anyhow? Shouldn't we be permitted to decide for ourselves what a satisfying career consists of? Or must we submit to the roles that society has chosen for us without ever asking why. Isn't it possible that people will be able to add a lot more to society if they are encouraged to choose their own paths? - If not in terms of dollar profit or man-hours contributed, then certainly in terms of overall happiness and wisdom. Instead of expecting society to help us out of every jam in return for our every waking moment's labor, perhaps we would gain more if we spent a greater percentage of our time thinking of better ways to take

care of our communities, loved ones, and even ourselves; We should allow technology to take the burden of robotic labor and tedium out of our hands and use our mental ability to educate ourselves about who we are and what we can do.

The good news is this: Never before in history have as many people had as many advantages, tools, or spare time with which to find these answers. One thing that all the ancient philosophers had in common was spare time. Sure, the average Hellenic peasant lived little better than the goats he or she tended, but the luxury of time in the hands of Socrates and his pals allowed them to come up with some pretty good thoughts. With all of today's "modern conveniences" a lot more of us have access to this kind of spare time. The problem is that we generally spend this time pissing around with video games and talk shows, so we don't really get much out of it. In addition, the powers that be seem more than happy to supply us with plenty of these mind numbing passtimes; Perhaps they don't want us to think...

Perhaps they think it's just dandy that society has more or less remained on a medieval level of development with regards to such things as moral obligations, gender roles, and race relations. Or perhaps the spirit of divide and conquer coupled with the powerful and addictive drugs of religion and nationalism are still the greatest obstacles in our path to the future. Our inability to progress philosophically as a society certainly isn't because we're unable to build good computers or submarines. We must remember that technology is on our side; We created it. There are countless options for our every need available to us today. Tomorrow it will only get better as the number of these options increase. The one thing that we've got to do first is **DECIDE WHAT WE WANT**. This is the most difficult part...

The reason that this is difficult is because there are too many people telling us what to do and not enough encouragement for us to stand up for ourselves and make decisions based on what **WE** feel is right. Given the time and freedom to think, and re-



leased from the traps of guilt and social bondage, people WILL come up with good ideas; They have been doing this for thousands of years. Given hope, they'll never cease...

Our minds are amazing devices. Dispite the fact that they are trapped in relatively primitive and defenceless bodys that grow old and die in around seventy years, we've come a long way with describing, adapting to, altering, and making use of the universe around us. Yet this mind-the most important tool we have at our disposal - is totaly at the mercy of our physical senses and the ways we have learned (or have been brainwashed) to interpret the data we recieve.

Everything we sense - everything our minds recieve through our assorted organs - is invariably altered by the processess by which we take in this data. Likewise, this data is further altered by the way we organize it within our heads. This organization is based upon things like language, morality and personal taste; The relationship this data bears with stuff you already know and assume to be true or false and the order in which this data is recieved is also crucial to how we interpret it. The point is this: by the time a so called "fact" reaches your consciousness there have been plenty of opportunities for this "fact" to be fucked with; and thus everything that we claim to "know" based upon these facts is only an approximation of the reality that surrounds us.

This means a number of things. First, reality is more or less a matter of opinion. What you percieve as

reality and what I percieve as reality are probably quite different, even though these "realities" may be based upon exactly the same "facts." Second, when we try to "tell someone how it is," as we are doing to you right now with this article, we can in no way insist that these points of view represent the "truth." They only represent an approximation of an opinion of truth based on a percieved reality which is based upon only a small fraction of all the data that exists about the subject.

What these approximations do serve for, however, is the construction of a MENTAL MODEL OF REALITY that exists within our minds - One which we can alter as we choose. Interestingly enough, given proper conditioning we can make ourselves believe anything we wish. If we're not careful we can become possessed by poorly thought out branches of the model that instigate such unsupportable thoughts as racial or sexual superiority. Perhaps even more frightening, others can also sink their teeth into our mental models and brainwash us into believing all sorts of stuff that can cause us serious problems if we grow to percieve them as being true. It is this brainwashing that all the great religious cults, social trends, and political parties rely upon to control their membership. To do this, they depend upon convincing people that their own ability to construct their own mental model (i.e. think for themselves) is in some way inferior to the organization's "great wisdom." This is where it gets tricky...

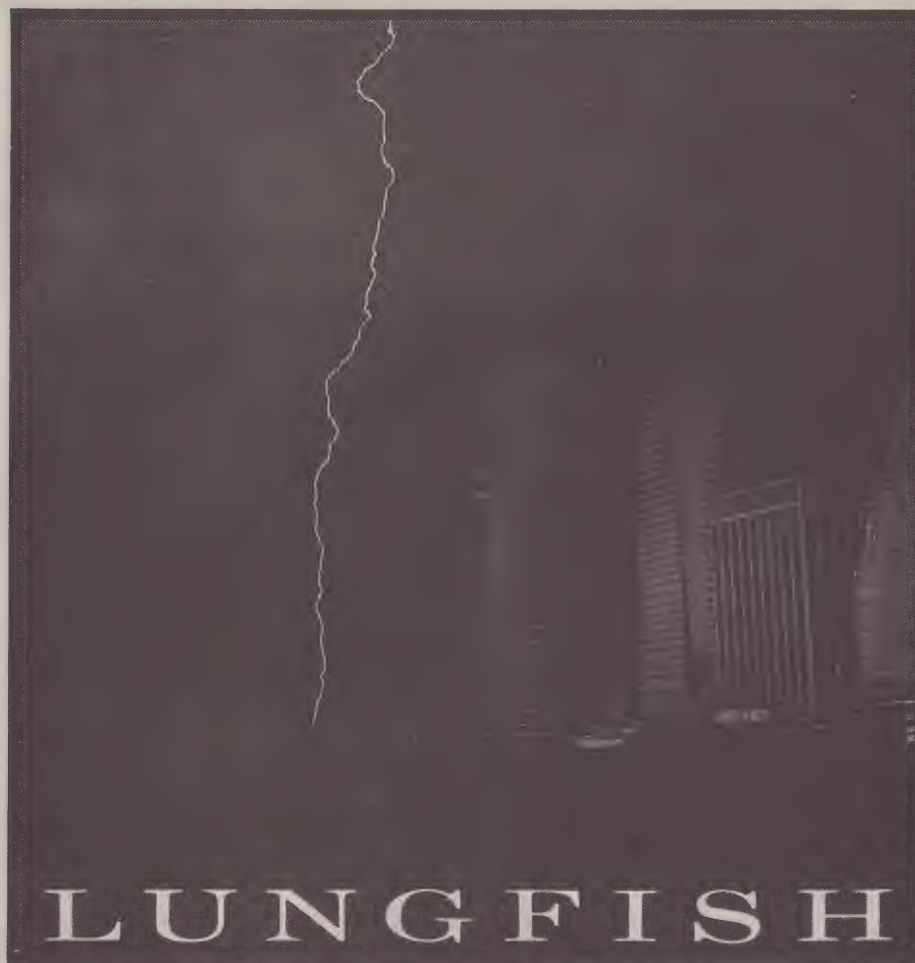
What we as enlightened and modern citizens of the earth MUST do is to stand up for our own ability to think for ourselves and deny all the bullshit that they try to cram down our throats and into our brains. This is important both for all of society as well as for (perhaps more importantly) our own happiness. This is the ultimate leap of faith. As any reader of Flipside knows, these bastards are going to make it as difficult as possible for us to do this - but fuck them! We all deserve the self confidence to take charge of our own minds and it just isn't fair for anyone else to try and stop us. It is not only time to accept our individual rights to exercise free thought - it is our duty. At least thats our opinion.



"...the spirit of divide and conquire coupled with the powerful and addictive drugs of religion and nationalism are still the greatest obsticles in our path to the future."



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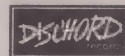
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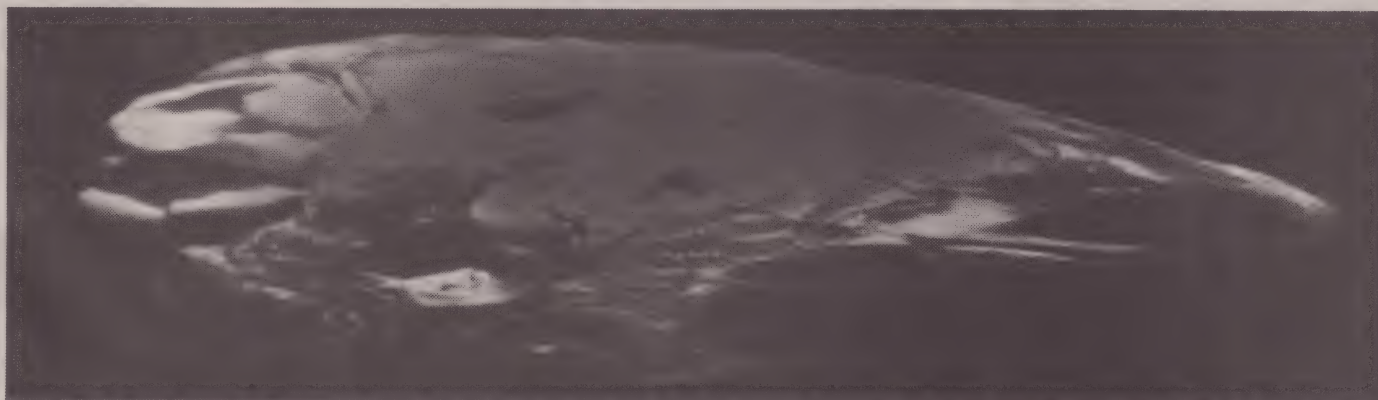
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p o s s e s s i o n

the RED AUNTS

They may be a new band but to people in L.A. they are familiar old faces. Aunt Debi is best know for publishing L.A.'s long running "Real Life In A Big City" fanzine, Aunt Terry runs her own clothing and etc store in Long Beach "Get Lost", Aunt Kerry is just a happening girl on the scene and John Wahl needs no introduction as the lead vocalist for the phenomenal Clawhammer.

The Red Aunts were interviewed by Al, Bob, Gus, John Anus (Anus The Menace) and Edwin (This Is Edwin) at Dip Mansion on June 17.

(We start off talking about their own personal tragedies...)

Terry: One time I was wearing my father's shoes, and they were really big on me, so when my parents were coming home I got all excited and started running around and tripped over the end of the shoe and went right through the window!

Bob: I hate when that happens!

Terry: So I cut my eye and see this (scar on her neck) I got that too. I was always,

always at the hospital when I was little. I went over a cliff on a motorcycle at the age of 11. (Laughter)

John: The motorcycle was the age of 11??

Terry: No! My dad thought it would be smart to buy 10 and 11 year old girls motorcycles... Yamaha dirt bikes.

Al: How high was the cliff?

Terry: It was like a 3 story building!

Kerry: No way! You'd die.

Terry: No, I hit the other side with my face! (Laughter)

Bob: Sounds like a Roadrunner cartoon!

Terry: My mom told my dad not to take those girls out to the desert on those motorbikes, so he had to. Then we come back from the desert, after I had been in the hospital for hours - I bit through my lip and had to get it sewed back on and I broke something, I forgot, I had stitches in my knee... and I come walking in just swollen and my mom just screamed. I had blood all over my thermalis.

Al: What other tragedies have you guys had?

John: Tragedies? Nothing for me, my brother Larry (singer of the Jakk) takes all the tragedies. Once he put a pitchfork through his foot. My parents went shopping so we were trying to do favors for them, there are six of us kids, and we were all digging in different parts of the yard, planting gardens and stuff. Larry was 5 years old and had the pitchfork. Then all of a sudden someone goes, "Mom and dad are home!!" That was exciting because they'd bring pretzels and punch and stuff for us. And Larry just goes WAM!! and shoves the pitchfork into the ground but forgot his foot was underneath it! Yeeowww!! (Goes and ahhs!) Once after an argument with him I dropped an incredibly hot pot pie on his arm! Ha haaaaa!!

Terry: That's his favorite food!

John: It is, chicken pot pies.

Terry: John has chicken pot pies in every restaurant... he likes white trash food.

Al: Any tragedies Kerry?

Kerry: I never really got hurt... I ran into the wall in gym class once, that was it... I stuck a fork in my eye!

Terry: My boss's brother stuck a fork in his eye! Now one eye is a screwy eye! He can look at you and he's not even looking at you!

John: He can see you and the other eye watches the basketball game! (Laughter)...

Debi: Oh, I don't remember age or anything, but I got bit by a dog on my nose and he tore my nose open.

John: How old was the dog?

Debi: Ha! We were barbecuing out back once and they took the grill off to roast marshmallows and everyone was crowing around. I was real little and couldn't get



in so then I found the perfect place to stand - right on the grill! I was barefoot so I had criss-cross marks on my feet! (Eewwww! Ohh!!!)

John: What about band tragedies?

Terry: Band tragedies?! We get shocked!

Edwin: Tell the old man boss story.

Terry: Oh, if the people at the restaurant (Cirivellas, Long Beach) ever read this then I'm in trouble... Um, I was going to the bathroom and there's this window that never closes, it's painted open. So I was in there and I look up and there's the old man, like a 60 or 70 year old man peeking at me! There's bottles of bleach on the shelf above the window

and he's looking at me through there! So I told one of the busboys "Jose, Goddamn Mario is looking at me while I'm pissing!" But Jose, I don't know why, went and told that I told. And Mario came up to me and said "I would never do such a thing."

Kerry: But she didn't really have her period... for the record.

Terry: I don't know where that came in, it rhymed I guess. Our song "Old Man Boss" is about that. I tell all the new girls that get hired to push all the bleach bottles together by the window.

John: When I visit and have to take a piss, I hope he's peeking!

Terry: But, also for the record, we have amazing food there!

Al: Is that how a lot of your songs come up, from personal experiences?

All: No!

Terry: Our songs are just stuff that rhymes...

Kerry: It's just stuff that we like... like big tits and murder stories...

Bob: What about "Teach Me To Kill"...

Debi: Murder book - it's about a high school teacher who seduced her students to kill her husband.

Kerry: And I'm in school to be a teacher...

John: What about "Fox Hole"?

Terry: What does that mean anyway? What I think it means?

Kerry: Well, yeah! (Laughter)

Terry: I thought you meant you jumped into a hole in the ground!!!

Kerry: "Every soldier on the army base, wants to be the first one in. But the General gets first crack, he crawls on in, ahead of his men..." then there's a middle rap part then... "First came Napoleon, he jumped in my hole, and he called his McArthur friend. He shall return again. It's irresistible, so lay down your pistol. I welcome friendly fire, but don't fuck with my barbed wire." We have a song, it's not about pot but it's called "You Big Stoner" because it was a fast song but we slowed it up cause we were stoned.

John Anus: Does the band get stoned?

Terry: They're (Debi/Kerry) the biggest stoners I know. I don't get stoned!

John: I've discovered the joys of codeine while drumming the past two shows!

Terry: You did codeine too! I'm surrounded by druggies. We love mushrooms, though.

Al: Do you like to drink a few beers before you play?

Terry: Oh yeah, we see nothing wrong with that.

Kerry: I can't get stoned before we play. I did that once and it was the biggest mistake I ever made! I almost cut my finger-tips in half I'm going "rewer, rewer" on my strings...

Al: Isn't that half the fun - to play stoned?

Terry: No, I get too paranoid!

Kerry: I just have fun when we play.

Bob: I've been noticing more and more of a Lunachicks influence when you play?

Kerry: No, I love the Lunachicks...

Terry: I just think we're learning to play better...

Kerry: You mean our clothes and stuff?

Bob: More like moving around and stuff...

John: I think they're more like Bruce Springsteen!

Terry: I don't think we have any influences. I mean we have bands we like, but we're too retarded to have any real influences. You know what I mean?

Kerry: I just like when we wear dumb outfits because I think it's fun.

Terry: We just all learned to play our instruments about a year ago.

Al: John playing drums too?

Terry: Yeah. For realsies...



Al: You guys like to trade off instruments too.

Terry: Yeah, because Kerry played drums as a teenager.

Kerry: When I was like 11 and 12 I had a drum set, because I loved them... - I loved the Police - and I thought the drummer was the cutest one! So I got my mom to buy me a drum set! Then I sold it to this guy who looked like he had been submerged in salt water everyday since he was born... and he was kinda green...

Al: Why did you sell it?

Kerry: Cause... then I went to high school and started drinking beer and smoking pot and I don't know.

Al: Why did you pick up guitar then?

Kerry: I was in New Jersey at my mom's house and she (Terry) called me and said: "We're gonna start a band, do you want to be in it?" And I said "Yeah!" So she asked me what instrument I had and I had a bass, but Debi also had a bass so my boyfriend at the time had a guitar and he let me use it. Terry had a guitar and he (John) wanted to play drums.

Terry: They were designated positions as to who had what instrument. Then John, Scott and Edwin taught us how to play! Like Scott Drake (Humpers), he taught me leads and John taught me how to do string bend lead things.

Kerry: I learned how to put my chord into the amp! We didn't even know how to do that. "Where do I put this?", "What number do I put it on?" I had a little amp then now I have a

real one.

Al: That was a year ago that you started?

Terry: Yeah, July 4th was our first show

John: We practiced about a month before that. We were hanging out with Scott Drake at the Wilton Hilton, he old house on Wilton St. and we were getting really drunk and Scott told Terry to get a band together. Gina was there - it was gonna be Gina, you, Melanie and me. And Scott also came up with the name Red Aunts.

Terry: Yeah, he came up with the name and we all loved it because we all had red hair at the time.

John: But Terry was telling Scott "But we don't have any instruments!" and Scott said

"Well, borrow them." "But we don't know how to play?" "Well, learn!" And a month later we were playing a party here.

Terry: And I booked a show at the Gaslight after we had only been playing a month and they're all "Goddamn you!"

John: I was just hiding behind all my cymbals!

Terry: I was so embarrassed and she (Kerry) was throwing up but now I'm glad we started playing right away and got that out of the way.

Kerry: I'm glad we did because now the more people the better...

John: We played tons of shows in Long Beach at the Hillside and stuff...

Terry: We were playing like every weekend.

Al: Other people complain that it's so hard to get shows in the L.A. area.

Kerry: I think it's who you know. I'd don't know anybody because I'm from New Jersey, but also because we're girls. And that's fine with me because I am a girl.

Terry: It might be that way at first - "Oh wow, a girl band!" But then they either like you or they don't - they have you back or they don't. You know!

Kerry: At one of our first shows some guy came up with an L7 t-shirt on and he's (pointing to her shirt) going "I like girl bands!" (Laughter)

John: How many times have you guys been told that I

should...

Terry: ...be replaced by a girl! Right! But John has this style of playing drums...

Al: And he has a cow bell!

Terry: And a bike horn! It's so amazing!

John: I like Spike Jones - he's one of my favorite things on this planet, or was - or he IS - but HE was. (Laughter)

Terry: Al, why do you think people come to see us?

Al: Because you open for good bands! But, yeah, the first time I saw you I did like it and wanted to see you again. It's refreshing to see people really having fun and trying to play - not just going through the motions.

Terry: We're very earnest! We love to practice and we love to play.

John: And we love food!

Terry: WE LOVE FOOD! We love to practice so much we can't wait to get to practice.

Kerry: It's the best thing in my life so far...

John: Here's a tip for budding drummers out in readerville - drum with gardening gloves!

Terry: Here's a tip for guitar players, don't learn how to tune - do not learn how to play full chords, just play two fingers...

John: Girl chords!

Terry: Right, girl chords. The girlier the trashier!

Al: So you're in another band too, huh John?

John: My name is Joan Whale, I'm a girl! I play bass in the

Dijits...

Bob: So you guys recorded a 7 inch kinda fast?

Kerry: No we didn't, it took all day!

Terry: Two days, me mixed down the second day.

John: We recorded at a friends house in Glendale at Freaking Big Studios on this really archaic 4 track.

Terry: We recorded there on purpose...

John: No, it was an accident!

Terry: ...because we wanted to sound... shitty... just really non-produced, just real ARGGHH!!! Bands are so great live when you see them but then they put out a record and it's this over produced schlocky shit. We wanted it to sound like...

John: Turkeys drumming in the rain!

Terry: ...like deodorant...

Kerry: I haven't listened to it in like 2 months because I didn't have a turntable and I listened to it and I think it sounds so different. Because every time we play it just changes so much.

John: About 3 months into the bands existence we recorded also. "Hot Rod" for the cars compilation...

Gus: "A Hot Wild Drive In The City."

Terry: Debi, being one of the married members in the band, how did you ever catch a man without learning how to play bridge?

Debi: We do play bridge! We're members of HUB, Hollywood Underground Bridge Club - Hub Club. Every 6 months or so we get together and play bridge!

Terry: Do you have any household hints?

Debi: No.

Terry: John got me this book when he was gone (on tour with Clawhammer) "2001 Household Hints" - this 50's book! It's just like the dumbest stuff!

Al: You have another hobby, right Debi!

Debi: Yeah!

Kerry: Debi and Edwin put out "Real Life in A Big City" all by themselves! Every month!

John: They publish Penthouse.

Debi: I pose, he shoots! (Laughter)

Kerry: I hate Penthouse...

Terry: What do you do in your free time Kerry?

Kerry: I... go to school.

Terry: We love trash TV, since Kerry and I don't have real full time jobs - we watch trash TV... ALL... DAY... LONG.

Bob: Do you guys have a problem with pornography?

Terry: No way... I love it!

Kerry: I fucking hate it!

Al: Why?

Kerry: I just hate it... cause I know and you know - enough said. And the sooner you realize you hate it, the better!

Terry: I love porn, Debi loves porn and John loves porn. It's just dirty.

Al: You all love Jumbo's Clown Room (local strip bar/watering hole)?

Terry: Kerry doesn't like Jumbo's. We love Jumbo's. Kerry wanted to be a stripper but we all figured she'd be the crying stripper. But Jumbo's, that's good! We had the best show there 2 times ago when we went there with, I think, Jay Himmman (Superdope Fanzine) and Long Gone John (Sympathy) but this girl was doing the whole "finger in the pie hole" and then licking it! Oh God! You couldn't believe it! It was the worst thing - it was so bad it was good!! The one in Mexico we saw... this girl smoked a cigarette with her you-know-what!! She really did!

Al: Are there any other spots in L.A. that the Red Aunts endorse?

Kerry: We like the Tiki Thai a lot. We go to bars in Long Beach a lot too.

Terry: Yeah, the V Room, and O'Connells... the Rose Room... At the V Room a Patsy Cline song will come on and all the old people will get up off their bar stools and start dancing this like 2 step dance thing. They all dance the same.

John: It's like Twilight Zone - it's surreal.

Terry: There's red velvet wall paper on the wall and the drinks are \$1.25 - oh you know we hate that place! It's real low key...

John: People buy us drinks because we're the only young people there!

Debi: And we like Las Vegas!

Terry: OH!! Las Vegas! We like to travel too.

Al: What do you think of other "girl" bands?

Terry: We think we love them.

Kerry: I love girl bands - I don't know what it is but I love EVERY girl band. I love the Lunachicks, Babes In Toyland, L7...

Terry: STP is at the top of my list.

Kerry: I don't know why, if there's girls in it, I like it, I don't know why. 'Cause you can just picture your face on their face!!! (Laughter) No, they're all so great! It's just so much fun to see chicks rockin' because you know where they're coming from.

Bob: A lot of those bands have a problem with being referred to as a "girl" band, they say they're just a band and they happen to be girls.

Kerry: Not all of them.

Terry: But I am a girl! Who cares what you are, we just want to fucking rock and that's it.

Kerry: Well, it's better because we get to wear better outfits!

Terry: That's what it is... I understand L7's whole thing and I can appreciate it but... who cares, we ARE girls, whatever.

Gus: Carrie, what did you think when Eric asked you to be in Hole?

Kerry: Nothing... I didn't think anything of it. I thought my outfit was looking good and that was why.

Terry: Our songs are just stuff that rhymes...
Kerry: It's just stuff that we like... like big tits and murder stories...

Terry: Eric is great...

Kerry: He is so cute!

Terry: I guess he moved to Seattle! We want him to move back here, we like him, he comes to all of our shows! He's a FOX!

Al: He's a really cool guitar player.

Edwin: What about the fact that you have John in the band because your periods all fall on different weeks - so there's at least one week with no one on a period?

Terry: When we weren't on the pill our periods we all together anyway, but we're all on the pill.

Al: Was that tough, did you fight?

Terry: Oh no, we never fight...

John: I'm the father of the band...

Kerry: We get mad at each other but we just don't say anything, and then, that's just the way we are.

Terry: She (Kerry) wanted to cancel practice to go see the Cows - for the 4th night in a row!! We had to play Bogart's the next week.

Kerry: Then we couldn't practice because Campbell (SDE drummer substitute while John was touring) never showed up anyway!

Terry: I sat in the garage by myself with my guitar... but Marty (McMartin) showed me some really cool stuff on guitar, so it was a blessing in disguise.

Kerry: But I love the Cows so fucking much!

Terry: Then we fought about how Kerry just had to put a lyric sheet in the single. I just think that is secondly important to our music.

Kerry: I don't, I think it is really important.

Terry: We all come from completely different schools of thought as far as our music. I just always thought, fuck the words, just play loud!

Kerry: I think when you write some words you feel strongly about, that why you want to print them.

Al: What about you Debi?

Debi: I didn't really make a decision.

John: Me and Debi are always right in the middle!

Al: Kerry, what is it like hanging out with a bunch of married people?

Kerry: Um, I love it because then I have two more friends besides my girlfriends.

John: That's nice!

Al: Ohhh... Oohhh...

Terry: I'm gonna cry...

Gus: Debi, why do you always write things on your forehead?

Debi: Oh, I never write anything - they do! And I can never read it.

Edwin: Didn't it say "Spoo" last time?

Debi: Or "Oops", I don't know.

Kerry: Because we did it in the mirror. I love writing on my head.

Debi: When I first met Edwin I had a mohawk, the sides of my head were shaved so he drew these really great cartoons on my head. My sister was like wow, that's really good. So Edwin said "Oh, this is nothing new to me because awhile back I worked for the rangers and I shaved raccoons butts and tattooed them!" (Laughter) I thought it was true!

Terry: Now Debi lies, she tells great stories...

Debi: I learned from the master, I really did.

Terry: She told us this story that she was at the bank, in line with a fat lady. The fat lady started to back up and a little boy said "Oh no, there goes our beeper!" (Laughter) I don't know how to tell it, anyway, she's told this big lie and we believed it!

Gus: What were you guys doing during the riots?

Terry: Sitting at home with a gin and tonic watching the TV.

John: I was in Kansas, Nebraska, and Chicago and it was fucking crazy.

Terry: Me and Kerry and Scott Drake and a new kitten were just getting drunk and watching the riots and going crazy.

Debi: We had a show that night in Long Beach but we didn't know what was happening because our phones were out so we drove down there before curfew and ran into them. They said the show was canceled and as we were leaving Long Beach they were lighting the first fires.

Terry: We were driving down Cherry and 7th and they were just looting the 7/11 and these kids had trash bags full of shit.

Al: What happened to your store in Long Beach Terry (Get Lost)?

Terry: We had to board the whole thing up. We just got the hell out of there and went to Rob's house. The store owners in the area were standing on their roofs with guns, I couldn't even believe that. These kids got out of their car with a gas can right in front of my store and the owner of the bagel shop down the street came running over and told them to get the fuck back into their car or there would be trouble. And they left. The whole street was boarded up but I couldn't even imagine what would have happened... I don't know...

Kerry: It was really bad.

Terry: We live in the apartment behind the store and we didn't know if we were more scared of the guys on the roofs with guns drinking beer or the gang members trying to burn the stores down! They were both horrible, so we got out of there.

Kerry: I was happy to hear police sirens, I wasn't thinking "Fuck the cops" at all!

John: I was relieved when the National Guard moved in.

Terry: What's really weird is that the only store that was looted in that area was the only black owned store! I think that when it started in L.A., that people were really making a statement about that (Rodney King case) bullshit, but by the time it got to Long Beach it was just people cashing in on it.

John: But they burned down the DMV!

Terry: I understand that but...

John: They attacked establishment, state owned buildings but it just ended up poor people wanting to get more money.

Terry: People are so fucking clueless that don't live around here, they make these comments about what happened but it was just a real fucking serious thing. It was horrible...

John Anus: Well, we went to see Gas Huffer and Popdefect downtown at Al's bar that night...

(Oh, and Terry did finally get fired from her Italian Restaurant job - not because of this interview - but because she told her boss to suck her dick!)

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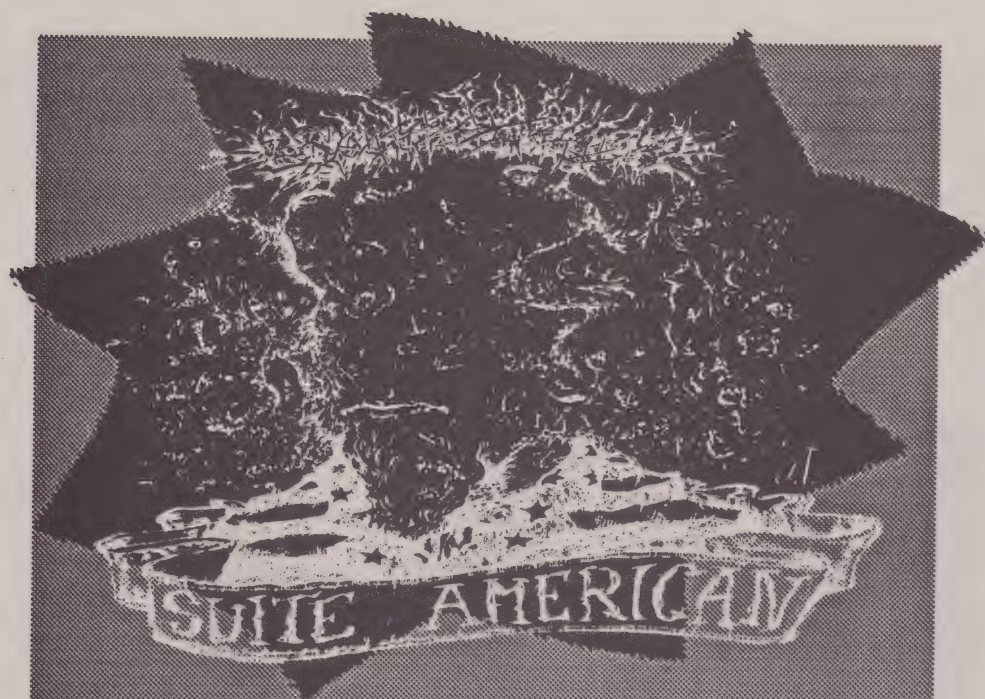
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Waldo the dog faced boy



photo - Amy Perca

Interviewed on June 1st at KXLU Studios by CAKE

Cake: Cool - You guys are into the Tube Bar! It's the beginning of the interview...

Mary Ellen: Where's my father?

Cake: Oh, introduce yourself...

Tom: TOM, electric guitar.

Mary Ellen: MARY ELLEN, vocals.

Devin: DEVIN, bass guitar.

Elijah: My name is ELI and I play the drums.

Jim: Hi! I'm Jim and I play the sly trombone.

Cake: How long has WALDO been around for?

Tom: Six years.

Cake: Wow, this is B.N. (Before NIRVANA)

Devin: But, this is the third mutation of the band.

Cake: So, tell me about your first album ("WOOD")... (Grumbles and laughs all around.)

Cake: Oh, is this a sort of sore or sour spot for you?

Tom: Um, it was a different band. The three of us (Devin, Mary Ellen and Tom) at the time and we had another guitarist, Chris Stevens, who kind of lost his mind and moved to Humboldt right after we finished the

record (WOOD) and we also had a drum machine at the time. When we started the second album (Gifts Of Finest Wheat), it almost became like a studio project and we got to know the musicians as the record progressed...which is how we got to know Eli...and I've been working with Jim in other bands for like twelve or thirteen years and then Jim became a part of the final project...

Cake: ...and Jim's the one who's picking at his foot?

Jim: That's correct, Cake, Yes...exactly.

Cake: How long have you been playing the 'bone for?

Jim: Well, Cake, I started when I was twelve years old and then I quit for a while to play keyboards, but I didn't feel like carrying all that equipment around so I picked up the 'bone again.

Cake: What other bands were you in?

Jim: The first band that I was in with Tom was called FRIGGESLEY PARKED (?) and we were really big in Orange County.

(LAUGHS)

Mary Ellen: That tells you something right there!

Cake: Was this a SOCIAL DISTORTION influenced band?

Jim: No, we were like the COCTEAU TWINS. You know, real gloomy, doomy band. We had no guitars, just a bass and keyboards and everyone made fun of us.

Cake: So, you couldn't get shows?

Jim: We got shows because our lead singer was really beautiful.

Cake: So, what's your new single called? I like it a lot. I think that it's your best work.

Mary Ellen: Maybe you should answer that question!

Cake: Well, could I join the band then?

Tom: Yeah, I think that it's great because we built it from the ground up and recorded it in our own studio and it's

the most recent and best incarnation of WALDO to date.

Jim:...and no overdubs or special effects - all live.

Cake: And that's recorded on eight track?

Tom: Yes.

Cake: Oh, I thought that it was either a twenty-four or forty-eight track effort 'cause it sounded so good!

Tom: It's that special Poop Alley sound.

Cake: Do you consider yourself a studio or live band?

Tom: Live.

Devin: Very progressive rock band. (Joking) The thing that I like about the new album is that it's more of a live situation for us whereas before we considered ourselves more of a studio band.

Cake: Mary Ellen, what are your vocal influences?

Mary Ellen: I've always liked a lot of Patsy Cline and a lot of country singers vocally. I don't know why. I like Elvis and Robert Plant as well...especially Plant.

Devin: My influence is definitely John Paul Jones.

Cake: Let's talk about your baby? (to Eli)

Eli: He's a beautiful kid. When he popped out all he said was "Aghhh!!" The rest of him came out and he didn't cry or anything. He sat on his mom's lap and quickly checked everything out. I love him. That's my latest influence. Also, Tony Heath, Terry Bozzio, Jay Carlson, Elvin Jones, the drummer for DICKTIT, Mitch Mitchell and Ginger Baker.

Cake: So, are you guys Catholic?

Devin: No, I'm a Jew.

Eli: My name is Eli and I'm a Jew.

Cake: How about you, Jim?

Jim: SUN RA and (indecipherable, sorry)...

Devin: Also, ELO and KANSAS...

Cake: Thank God that you guys said that.

Mary Ellen: The Jesus Christ Superstar Broadway Original Soundtrack!

Devin: Andrew Lloyd Webber.

Cake: WOW!

Jim: (burps)

Mary Ellen: and SACCAHRINE TRUST.

Tom: Charles Ives.

Cake: Who writes most of the lyrics for the band?

Devin: Most of the words are pretty abstract/surreal, I guess.

Cake: Are you writing about the deviant part of society?

Devin: The individual, I think.

Cake: What I really dig about you guys is that each of your songs has a different structure and none sound the same. Not many bands can do that.

Tom: We've developed that during the last three years. We had a keyboard player who will remain nameless...after we became guitar, bass, drums, vocals and trombone, that's when writing as a band really began. A lot of bands say "Oh, we do that, too" and don't do it, but in practice we really do it.

Mary Ellen: When we're practicing we improvise and that's how we come up with the songs.

Jim: "In the sand, inside of a clam."

Devin: That's like a Walden song...that pearl. There's always room for variation, so every song is played somewhat different live.

Tom: Yeah, we play our own songs as standards somehow.

Cake: So, there's not one set person that sets the rules?

Devin: No, we started as a reaction to all that shit. We're

a democracy...or until Tom gets drunk. (LAUGHS)

Tom: Yeah, start writing these really long elaborate fifteen minute songs.

Mary Ellen: Someone will come in with a certain riff or lick and we'll try it out and it'll chime in...

Jim: Yeah, just like on "FAME" when the drummer would start a little rhythm and then the whole cast would do a large ensemble.

Cake: You guys are weird.

Jim: We try to destroy each other's kind of groove.

Tom: Yeah, we make some pretty dense music.

Cake: Well, why "WALDO"?

(LAUGHS)

Tom: We've been asked that many times.

Jim: Well, this band started six or seven years ago, so we are the original WALDO.

Mary Ellen: Sammy Davis Jr is a complete mentor.

years. Johnny Angel once called us a "high energy thrash band". If you play more than three chords, they think that you're fucking with their minds.

Devin: This town hasn't been very supporting of us.

Tom: Our albums did better back east in Europe.

Devin: There's a WALDO cult in the Dakotas.

Jim: We've never played outside of L.A., except for Santa Barbara.

Cake: Any last words?

Tom: "You can be a king and a street sweeper but everyone dances with the grim reaper".

Eli: I'll say a prayer for WALDO, my wife, my kid and how it would make my family happy if WALDO HIT IT BIG! I think that people should support what's out there.

Devin: Yeah, boycott raves.

Tom: Lately, I've seen a lot more bands than ever and it's great...You know if people respond to the record, we'd love to tour.

photo by Don Lewis



Devin: There's a power that emanates from his glass eye.

Mary Ellen: The eyeball emits the enigma which is Sammy.

Jim: Our 2nd album (Gifts of Finest Wheat) is a homage to him.

Cake: So, that's why his face is on the label.

Jim: Yeah, his fake eye goes through the hole.

Tom: Before we forget our new album comes out this fall...

Cake: "Winkle"...right?

(LAUGHS)

Mary Ellen: Wink Martindale

Cake: "Twinkle"?

Mary Ellen: "Tingle"

Tom: My favorite memory of "WALDO" is playing a show and being attacked by a swarm of bees.

Jim: No, we summoned a swarm of bees.

Tom: I left the stage but Devin didn't see the bees...

Devin: My spectacles were off.

Tom: and he kept hearing the buzzing...

Eli: We played on top of the OPUS Gallery and this one time it was very happening (at the heyday of the downtown loft scene) and I met Nicky of POP DEFECT that day...Steve Moss. Joe Baaz.

Jim: Can we take this opportunity to slug the L.A. Weekly for calling us a bunch of art school weenies. I don't think they've ever seen us live in two or three

Devin: We'd like to tour Europe with UNIVERSAL CONGRESS OF

Jim: They're one of the most underrated bands in L.A.

Cake: Say what you will...

Mary Ellen: Scouting Thomas.

Devin: The new album is really important to me. Tom did all of the recording...it's his studio. It's the first album that we've done with this line-up which, I think, is the strongest we've ever had...

Tom: It's taken a lot out of us, but working from the ground up is really neat. Our new songs are "Gnomes" (the first official song for baby)...sort of a prelude to "Suite American" (the single).

Mary Ellen: and a special middle section written by Eli with a string trio...the WALDORCHESTRA.

Tom: "Lady Liberty"

Mary Ellen: In "Pig Disco", we sample "You Should Be Dancin'" by the BEE GEES...

Jim: and "Love to Love You, Baby" and Tim did his Barry Gibb/Andy Gibb impression.

Cake: The DEAD GIBB. Who do you want to vote for as a presidential candidate? I mean, do we really have a choice?

Mary Ellen: ZAPPA. No, the old Elvis.

Devin: Jack Brewer for President. Oh, we like NAKED CITY alot.

Mary Ellen:...and we'd love to play with them if they're ever in L.A.

DISCOGRAPHY

WOOD (LP; 1987)

GIFTS OF FINEST WHEAT (LP, INDIVIDUALLY HAND-INKED COVERS; 1990)

SUITE AMERICAN (7-INCH ON COLORED VINYL; 1992)

TINGLE (CD, CS OUT IN THE FALL)

To write to WALDO THE DOG-FACED BOY :
P.O. Box 26811 - Los Angeles, CA 90026

HARMLESS

An Interview with Lance Kaufman

Thom: Right off the bat, I want to know, since this album took two years since it was recorded to come out... what led up to the recording of it? Musically. How did you get started in music and what were your influences?

Lance: This particular format is what I would call more of a jazz line-up, or an uncharacteristic line-up for underground stuff. There is no guitar-- saxophone and keyboards, basically. And drums. It sort of originated in Tuscon, back in the mid-80's with a group that I did there called THE SWAMIES, and it was an attempt to use a line-up that people wouldn't normally associate with underground stuff, musically. Particularly keyboards-- I mean, keyboards automatically implies overproduction or smoothing things out or--there is a real negative connotation to keyboards. And I really wanted to do something to change that, or to show people that keyboards could do things that maybe they don't associate with them that much and that keyboards can be as obnoxious as guitars, if given a chance and that it is possible to make quite a racket. But I did a group called The Swamies that had the same instrumentation. A couple of the songs on here were actually Swamies songs that

never really got done to my satisfaction. "Hiroshima Maidens" was a Swamies song and "Monster on Campus" was a Swamies song. The rest of them are more recent, but sort of a concept that I've had for awhile was to combine jazz influenced things with underground music-- two areas that I really relate to well, and combine them in a way that maybe hasn't been quite done yet. I sort of feel that a lot of the jazz influenced stuff that's been done tends to be a little bit, maybe pretentious or subconsciously cute, or almost showing-off or quaint rather than hitting you over the head with an emotional statement, or making a strong, aggressive musical statement that would be sort of the equivalent of some other underground groups that don't have the jazz influence. I think that what I wanted to do with this concept was to do something that had the intensity of a non-jazz influenced group and show people that this

music also has the ability to be moving-- to have that intensity. Particularly using keyboards. It's just not what one would expect.

Thom: The way I look at modern jazz, a lot of what I've heard lately, and I do listen to some jazz, a lot of it seems to be musically void of a lot of substance. Like you were saying, how it is all-- basically they are just ego-tripping and masturbating which is the way I tend to look at it. The point I'm making is that this can also be said of a lot of modern underground as well.

Lance: Yeah, unfortunately, I think that ALL music is

Thom: You said that you left jazz in the 70's and got involved in the underground. Two part question: What brought you back to jazz and what, specifically, did you pick up in the underground that brought you back to jazz in "this" way?

Lance: Let's see... that's a tough one. There is something uncomfortable about using the word "jazz" so much. This may be getting off on a little tangent or something, but it has a bad ring to it and I feel

that it is a dirty word, and it's like-- I don't want to be viewed as a jazz group. It's like, there is an influence in this, obviously, but there is as much of an influence from other stuff that has been absorbed and bounced around and twisted in my brain and thrown out-- I think that there is probably as much influence from the whole punk thing, or the underground thing and since then things that have evolved-- and probably even some 20th century classical stuff as well, but one of the things that I really liked about the sound of the new wave of punk stuff was that there weren't keyboards. So

that made it a little bit wierd for me and also I didn't really leave jazz completely at that point-- I was still listening to some stuff but it tended to be stuff that was keyboardless as well because... I guess it would be more of the avant garde or "free jazz," players-- horn players that didn't want to play with keyboards because they felt too restricted by it-- that it guided them, or pushed them into too much of a conventional direction and didn't give them the freedom-- and for the new wave or punk stuff it was like, keyboards took the edge off. Thinking of anybody who used keyboards back then, I mean, obviously somebody like ELVIS COSTELLO comes to mind, and I sort of appreciate that stuff and can play that way, but that isn't stuff that has really excited me. I never went home and listened to my Elvis Costello records or whatever, and again, there is a smoothing there-- it isn't the really rough quality that I tend to like about a lot of stuff. So in terms of imagining going from the point at which I initially was just a listener to being a performer and a participant, I sort of had to see how I was going to approach this... how I could make keyboards work for me in a way that I liked-- the sound. Rather than feeling like there were all of these limitations built in, and so, you can't. I mean, when I was first playing with YARD TRAUMA in Tuscon, I was



suffering from, I don't know whether I would call it the "yuppie disease" or WHAT, but it is like, everything seems to be getting superficialized and it's all gotten this quality that-- or maybe it is a LACK of quality, but I think you're exactly right about the jazz stuff. What you're saying in a way is what probably drove me away from jazz in the late 70's and got me interested in the whole punk/new wave stuff. Because there was all of this freshness and energy there-- it's like jazz had become real stagnant and stale, and I think it has gotten even worse, and it has really become the epitome of yuppiedom. The jazz station up in San Francisco has all of this really typical yuppie commercials, and sailing reports-- all of those "fun," non-threatening, happy-go-lucky substanceless stuff that all of these musicians can play real well-- but none of them are playing anything. To me, it is like they are white black guys. They have gained the acceptance of what the jazz listening community is now because they are inoffensive. I mean, basically, they are duplicating something that was done with probably more originality 30 years ago and they are getting all of the money and all of the fame for it that these guys who were the innovators, back when it maybe had an edge to it, didn't. It's like, this is the kind of stuff-- if someone were to turn on a radio station, that's probably some of the BETTER stuff they hear. They are not going to hear anything that's gonna make them think that jazz is a music of rebellion or-- I think that what got me interested in jazz initially was that it DID have that quality, Maybe different from rock-n-roll, but it did imply that it WAS outside of the mainstream of things and that it WAS rebellious. There was an edge to it...

Recipe for a Harmless casserole:

Ingredients:

- 1 cup jazz
- 1 cup punk
- 1 tsp. humor
- Dash of noise

Mix well, play at 33 RPM for hours and get served (a summons for disturbing the peace!). Interview and photos by Thom, at the Dionysus Records World HQ in June sometime...

playing an organ and they were kind of evolving from sort of a hardcore band at the time to more of a real 60's influenced thing-- but they were still doing some thrash-type stuff, and here I was, kind of foiling away on my organ, trying with whatever amount of success-- I don't know whether it was appreciated or not, but trying to fit into this, and I remember getting some negative reactions from people. I don't know whether it was visually that they just couldn't fathom keyboards in this band, or whether it actually sounded silly to them or whatever, but, I mean, it WAS wierd. It was a wierd combination, to see keyboards in that situation. And it had been a concern for me to make keyboards work in these situations and to get sounds out of them, and particularly to even use, like acoustic piano and somehow have IT not lose an edge. It would seem like it would be almost impossible to have acoustic piano and do something that wasn't fairly tame. And so, that's been a real challenge, to adapt or try to adapt keyboards to get sounds that I'm happy with and that I can also sort of stretch people's imaginations a little bit and have them say, "Wait a minute!" Keyboards don't have to have this silly sound or this overproduced sound, or be boring or mean that stuff isn't going to be raw sounding. I think that that was real important to me in the instrumentation-- not having guitars, because I love-- probably most of the rock-n-roll stuff that I listen to is keyboardless and I really like the real strong guitar band, but in doing this, I wanted to avoid using guitar because I wanted to show people that it could be done without guitar. To use guitar in there wouldn't be that different. It would absorb a lot of the, maybe the BLAME for the sound. In fact, several people have written about "They Dug Up Elvis," about how nasty the guitar sounds on it. Basically that's my "Lance-o-tron," that's not a guitar at all! It's a keyboard, one of the very first electric pianos that was made-- it's actually like a little miniature, upright piano that somebody had in their house and it was all beat up and out of tune, and they just gave it to me and I just left it out of tune and-- it's called a "Piano-tron" and I got some press-on letters and scratched off "piano" and changed it to "Lance-o." I left it out of tune and ran it through all kind of distortion stuff, and it sounds like hell, but that's basically the noise that you're hearing on that-- there IS a guitar on the 7" version of "They Dug Up Elvis," but...

Thom: Were they both recorded in the same session or did you re-record it for the album?

Lance: Yes, they were [same session].



Thom: Different mix?

Lance: No, the album version, I call it the "acoustic jazz" version, because I am playing, just actually piano on that. And it is somewhat faster... LEE JOSEPH actually played bass on the single...

Thom: Was there a lot of dubbing going on to get that effect?

Lance: There's really minimal overdubbing in there, there is a little bit, but there isn't anything on there that couldn't be done live and still have the same effect. I sort

of take pride in that I might get that reaction from people, both stylistically, soundwise, and maybe even the fact that they will say, "Wait a minute, this has some jazz influences in it and I don't LIKE jazz, but-- I like THIS." This is no-nonsense stuff, this is--

Thom: Until you get to the lyrics!

Lance: Even that...

Thom: They're fun.

Lance: They're fun, but the fun is masking, in a way, the horror, or maybe they are co-existing. "They Dug Up Elvis" is complete silliness, on one hand, but on the other hand it's like a fucking nightmare horror story that's the most pathetic thing imaginable, but because it is so silly--

Thom: But a lot of those Elvis freaks, if they could, they would...

Lance: And what they do to him in the name of, and what they HAVE done to him in the name of, supposedly,

love. And this love is pretty strange.... But generally I like to write ABOUT something, but I don't like to be preachy. I use a sense of humor to write things that are maybe more serious to me. It's sort of my oddball way of commenting-- by making fun to the nth degree, in that sense.... I've never expected to gain any kind of a large audience or make any money, in fact I hope I don't, because if I do, then I am doing something wrong.... I really dislike what's happening to music right now-- not that there isn't any good music out there because there

certainly is, but it seems like it's getting harder and harder for it to co-exist with everything else that's going on. The thing that you said about jazz is really, really true. It's almost like it is a dead music now, as far as--

Thom: Right, but at the same time, I wasn't talking about jazz exclusively. That whole attitude is creeping up into just about every form of music...

Lance: I think, somehow, people are capable of listening to and understanding-- I don't mean understanding intellectually; I don't approach music intellectually, if something moves me emotionally, then it is valid, and if it doesn't, then it's not. It can be extremely simplistic or can be fairly complicated, in which case it maybe takes a little getting used to, or familiar with, but I think that we're just fed such SHIT that-- who knows whether anybody could ever-- nobody is ever given a chance to be exposed to anything decent. It's like

we're a superficial society, being fed stuff just to... we're gluttons and we're given all of this stuff on a platter, and--

Thom: You think most music is just a consumed item, in other words?

Lance: Yeah. If someone is willing to take the time and listen to something, they are gonna get so much more out of it. The depth of feeling that they would get from listening to music that has some substance, and that's ANY kind of music-- you're gonna find crap in any kind of music, and then you're gonna find--

Thom: Brilliance...

Contact Lance!
c/o Hell Yeah Records
P.O. Box 1975
Burbank, CA 91507

IT WAS WITH GRAND HONOR AND EXCITEMENT THAT I WAS FINALLY ABLE TO SEE AND SPEAK WITH THE CHEATER SLICKS. THE CHEATER SLICKS HAVE STUBBORNLY CONTINUED TO PLAY AND RECORD SOME OF THE RAUNCHIEST R&B TO STAIN THE LATE '80'S AND NOW THE '90'S. LADIES AND GENTLEMEN, IT SIMPLY DOESN'T GET MUCH LOUDER THAN THIS. INTERVIEW BY KRK & GINA

Krk: Name, instrument, favorite movie.
Dana: Dana Hatch, drums, Night Of The Living Dead.

Dave: Dave Shannon, lead guitar, Bucketful Of Blood. Bucket Of Blood...what ever it is.

Tom: Tom Shannon, guitar. I saw a movie today - "Female For Hire"?

Dave: "Help Wanted, Female For Hire".

Krk: Was that at a theater?

Dana: We saw that over at Larry's (In the Red Records).

Krk: Does he have a lot of videos?

Dana: Shelves and shelves of videos. It's almost overwhelming when you see them.

Krk: You guys into movies?

Dana: To some extent. We don't collect 'em like a lot of people.

Dave: Not like movies coming out today - but old movies...sure!

Krk: Haven't there been any movies today that have impressed you?

Dave: "Henry, Portrait of a Serial Killer".

Dana: I haven't seen a new movie at a theater in years.

Tom: We rarely leave the house.

Dave: We're pretty broke and shelling out six bucks is a lot.

Krk: So, you guys live together?

Dana: Yeah, we live in this big 'ol barn of a place. That's gonna break us.

Dave: Slowly draining us...

Dana: It's so expensive. It's like a three floor...We had to move out of our last apartment. We just moved 'Lock, stock and barrel' to this new place that was just around the block. Kinda didn't realize what we were getting into.

Krk: The band must be a full time thing then if you live together.

Dave: Yeah, yeah...real serious. We have to work and everything. It's basically the only life we've got. We don't do much of anything else.

Dana: We'd like it to be more full time if we could. In Boston we haven't been playing out much because of the politics of the city, in terms of getting gigs and so forth, have always worked against us. It's a really kinda cut throat town. Everyone is supposed to kiss ass to get gigs and were not going to do that. We've been playing for years and years and were barely starting to get a couple of breaks but it's been really slow going. Plus, raunchy music is not really Boston's specialty.

Dave: We've had more luck going to New York...Getting on the road in general seems to be the best way to go for us. The people are more receptive, the bills we are getting outside of town are more in keeping with what we see ourselves doing.

Krk: What are some of the bands you've been playing with?

Dana: The Jon Spencer Blues Explosion.

Dave: That's the best one.

Dana: Yeah, they're like our favorite band. THE MUFFS. We're like going up the west coast with THE MUFFS. HONEYMOON KILLERS a lot. We've kinda fell into playing with all the New York bands a lot. They've been kind of receptive to what we do. They were the first people that really latched on. It just so happened that we played a gig with BOSSHOG. We met Jon (Spencer) and he's helped us out a lot in NY...and Larry Hardy has helped us immensely. Two people... (K.C., Raji's booker, interrupts about parking...)

Krk: Larry mentioned something about Jon Spencer producing your next album.

Dana: He wants to work with us in the studio. It hasn't been nailed down, but he wants to help us get some better sounds in the studio. We're looking to make a change.

Dave: We've played with him so many times, I guess he sees some kind of difference between our live sound and some of the sounds we've gotten in the studio. The budget studios we've been working in.

Dana: I guess we agreed there's a difference. We're a little bit more raw/crazed live than we've been getting in the studio.

Dave: I mean the live element of our band has always been something a little bit more different than the studio anyway. It's really different seeing us live. I always tell people that. If they have only heard our records...We have to record so cheaply, we've done like three albums and ten singles in like \$2,000 dollars!

Krk: Three albums?!

Dana: We've got two out and like five singles. We've got one already recorded.

Dave: Yeah, Larry is going to put that out, but it's all recorded and ready to go. We're waiting on the artwork and stuff like that.

Dana: I like the sound of our recordings. They're really minimalist, but it kinda limits you. And we're looking to get away. We just need something fresh. We're trying to figure out now where we're going to record our next one cuz we've been kinda writing some songs that we want for the next album, if we can try and get more...exposure on our next album. We want to use our best tunes which we've kinda been collecting over the years for the album that will hopefully be "the big one", which in terms for us will be any kind of moderate size independent, or whatever we can get on. So, for that to get a new approach and try something fresh.

Krk: What is your favorite record that's out?

Dave: All of them are really different. (Good 'ol K.C. interrupts again...something about borrowing equipment...So our conversation mutates into touring and the band's desire to relocate to a more musically happening scene.)

Dana: Houston is great!

Dave: Yeah, Houston is incredible, had a great time there.

Krk: Weird.

Dana: Yeah, it's weird. The places that you least expect to be...not that I didn't expect...I just didn't know what to expect...Those places turn out to be the best for our music. I don't think we have a great appeal to trendy audiences. We're certainly not trying to.

There are people all over who like us for various reasons. It doesn't have much to do whether they live in the city or whatever city it is. One coast or another...so I think we always find the weirdest places to be the best.

Like the 'Doll Hut' where we played last night. I really liked that place because it was so seedy...It's really down to Earth there. We had this guy telling us he was an alien. Then he came on and hugged us and kissed us.

Krk: Long hair? He hassled me the minute I walked in the door!

Dana: That's kinda how I envisioned a CHEATER SLICKS fan although I don't think there's too many that are fifty years old like that guy. That's the type of fans I'd like to have I think.

Dave: Outcast lunatic fringe.

Dana: That's how we seems to be at home, don't go out much or associate with a lot of people. Although we've met a lot of nice people on the road which is great.

Krk: Do you guys buy a lot

of records?

Dave: Oh, yeah. We work at Rounder Records. We've been able to collect huge amounts of records there. We've been collecting before that, too. That's definitely one of the big hobbies.

Krk: Have you got anything good lately?

Tom: People have been giving us some great records...

Krk: On the road?

Tom: Yeah. Some friends of ours in Texas gave us an Alfred E. Neuman record from 1962.

Krk: Is it a flexi with his face on one side?

Dave: Yeah.

Krk: We've got that.

Dave: That was a real thrill to get that one. We never thought...

Krk: You'd be that lucky.

Dave: I'm into buying 45's - not necessarily new bands. Definitely 50's and 60's. We score the stores wherever we go. We haven't done it in L.A. It's kinda overwhelming here to try and figure out where a record store is. Just driving around is bad enough. In Nashville we found

some incredible 7-inchers.

Krk: Seems like there would be some there.

Dana: Nashville is a weird place...

Dave: It's a really lame town.

Dana: Yeah, it is. It's nothing like we expected it to be. It seems like they have a board that tells all the stores what they can sell. They have the same T-shirts, the same knickknacks, the same everything in all the stores.

Dave: There is no country music in that town!

Tom: There was some old guy with an old guitar and a rhythm machine.

Dave: It was pretty funny. He played some great songs and he was just drunk enough to make it work. The audience was smoking some serious cigarettes.

Krk: Could you go over your discography in chronological order?

Dave: The first thing was the God Awful (records) LP.

been together 5 years. We went through quite a few member changes before we got Merle (bass player on first LP), then we recorded and he left. So we had to make the decision of, are we going to find another bass player or are we going to go as the trio? As we were, in the beginning.

Dana: So we went in the studio. After he left and cut half the songs that are on Destination Lonely. That's how old the things are on that CD. That's another thing, for people that are hearing that CD. The band isn't like that anymore.

Krk: What label is that on?

Dave: That's on Dog Meat. But to go chronologically after the first LP, we started to deal with Dogmeat (records) and we did, well we did a Troggs tribute LP, but that's taking forever to come out. It's supposed to be out in a couple of weeks. Then we did the "Go Go Gorilla" single. "You Don't Satisfy" for Sympathy. Then a Gift of Life, 3 weeks. We had other songs recorded that we had been accumulating for "Destination Lonely" which wasn't supposed to be a CD only. Dave Lang just liked the idea.

Krk: I guess Larry's (In The Red records) 7" was next...

Dave: No, the next one after those three was "Rum Drunk" and "This Life of Mine" on Dog Meat records, then "I'm Grounded" b/w "Can It Be" on In The Red records.

Dana: Which, I think of the singles is the strongest. It definitely got the most response.

Dave: Yea... best sound...

Dana: Larry did a good job distributing it, getting it to the people that wanted to hear it. Before that, it seemed like people wanted to get the records but they couldn't.

Dave: Nobody could get our records. Then the CD Destination Lonely" came out after that.

Dana: Then we have the album now that's going to come out on In The Red, which has the half an hour song on it. I initially contacted Larry to see if he would be interested in doing this long song because we didn't know what we were going to put this out on, and we liked the idea of doing it. He said he would like to do it, so we recorded a couple other and did an LP.

Dave: That's in case there's someone we still haven't offended yet. Trying to hit all of the bases. Plus, we have the new LP we want to release on another label. Clawfist in England seems interested in doing something. I'm trying to work with him. He wants to do a compilation of



Krk: Did you guys like that?

Dave: Yeah, I think. At the time we thought that was really good.

Krk: The bluesy stuff really throws that record for a loop.

Dave: We try to do a mixture. We do that on everything that has more than a couple of songs on it. Cuz that's what we do on our live set.

Dana: We like to throw in sappy ballads just to confuse people, too.

Tom: We like that stuff, too.

Dave: The first album is different looking back now. We had a bass player on that, aside from the fact we kinda moved in a different direction since that album. But we play some of the songs, still. Maybe half of the songs. But we've changed them quite a bit.

Dana: But the history of our band goes way back. We've

But it's going to be a LP in a month.

Krk: Seems like you guys would really be into vinyl.

Dave: Yea! Plus the cover art on a CD is like a little folder.

Dana: Well, that's what was really great about the CD and that whole project is. When we got the Dan Clowes artwork-- it all fit in real well. We had an idea of what we wanted to do with the CD as a concept, which is basically what we did it as. It's basically a collection of songs and we tried to create a mood. Loser tunes. It's supposed to be that way and when we got the artwork, it was perfect.

our stuff as well. Because in England, we haven't hit that market. If you want to call it a market. I hate that term.

Krk: Things sound good.
Dave: Yea, things have been going really good but it also seems like we're still obscure compared to a lot of bands that have the same amount of records out. But things are starting to break for us, I think it's because we're playing better now than ever... some nights.

RICHARD HELL

Throughout his early career, Richard Hell was the poster boy for the blank generation. After going into recluse for most of the eighties, he has resurfaced with the Dim Stars, an all star project featuring the manlier members of Sonic Youth. See if you should care. - Martin McMartin

DIM

STARS

McMartin: Gimme the history of the Dim Stars. How did you hook up with those guys?

Hell: I had basically no knowledge of anything that developed in the 80's in music. When I dropped out I didn't want any exposure at all to anything that was going to remind me of all the suffering. In just the last three years, I've felt the motivation, the sort of urge to make a record again. At the same time, the fear and loathing of anything connected to modern recording began to fade and I wanted to hear what some of the newer bands were sounding like. I would get references from people I respected, and I had heard of Sonic Youth, I had seen their name mentioned in the newspaper or on posters around the Lower East Side. I was aware that they existed and were a favorite in NY, and they always stuck in my mind just because their name was so brilliant. I thought it was an ideal band name, and I thought that anybody who could come up with the idea of describing themselves that way had to be one of the better bands. So they were one of the first tapes I got when I started checking out bands again, and my suspicions were confirmed. I got "Daydream



Nation" and it just knocked me out.

McMartin: Just out of curiosity, what other bands were on your short list to check out?

Hell: My research was more random than extensive, but I really dug the Butthole Surfers and Dinosaur Jr. I had already liked the Replacements, but I didn't do any profound research. I just wanted to get a sense of what interesting developments were taking place in the last few years. I knew I dug Sonic Youth, and I write something for Spin now and then. They'll call me every year or so with some proposition and I get an idea that is right for them now and then. When "Goo" came out I asked them if they'd like to have me review it, and they agreed, and I wrote this review. So I guess Thurston and the others in the band were aware that I was a "believer." Thurston called me about a year and a half ago because he wanted the lyrics to a real early song that [Tom] Verlaine and I wrote to do a version of it, a Neon Boys song called "That's All I Know Right Now," which they recorded and came out on the b-side of a Geffen single. He asked me if I could supply him with the lyrics and I was glad to oblige, so I went up to the studio and met them all, and hung out for an evening and it was all very pleasant. Then a few months after that, he called and told me about this minuscule label he has, called Ecstatic Peace. He announced that one of the singles he was going to release was by a band called the Dim Stars, without actually having a band called the Dim Stars. He had just dreamed up the name. In order to fulfill that promise to his, uh, ha ha, ravenous public, he came up with a line up and asked me if I'd be interested in singing for this quartet, him and Steve and Fleming and me. I said, "Sure." The intention was that we were going to do these two, what seemed to me, generic cover songs. One called "The Plug" and one called "Christian Rat Attack."

One's by Stickmen With Rayguns and the other by, hell, it escapes me now. Do these names mean anything to you?

McMartin: No, not at all.

Hell: The same with me. Thurston's like this total scholar of underground music since the 70's. So we knocked those off, and they turned out very well, and we were having such a good time that we went ahead and made up another song on the spot. That song is actually included on the CD as a bonus, called "Dim Star Theme." Then we played this ancient song of mine, called "You Gotta Lose" for about a half an hour! By the time we finished playing, it contained about three other entirely different songs. It twists through so many contortions and variations that it's totally unrecognizable within five minutes and it lasts for thirty. Having recorded the first two covers fairly conventionally, and we made up one, and played a half hour of sort of deconstruction, destruction, Thurston decided that all there was to do was have his release include three records, ha ha. So that's how it originally appeared, three singles in a sleeve, six sides, four of which were "You Gotta Lose" ha ha. That was basically the end of that, we kissed each other goodbye and went home. I realized after having done this that I couldn't improve upon a band to make an entire CD with, so I called Thurston and made that proposition to him. My role in the band is basically the same as every other band I've been in, write the lyrics, singing, play the bass and contribute a good amount to the music. Three of the songs on the CD were actually completed before we went back in the studio, the other 8 or 10 songs, the music was made up by all the parties, we just kinda goofed on a couple of chord changes for 25 minutes, and I'd take home a rough mix and decide what portion of it sounded like a song to me and write lyrics to it. That's how the Dim Stars came to be. We've only done one gig and that was a benefit for local radio station WFMU.

McMartin: How was the response to that?

Hell: Nobody knew the Dim Stars at all, but the place was packed, and it would have been packed for the great line-up without the Dim Stars. I enjoyed it, and only

wish it would have been possible to do more, but with everybody's complicated schedule it's virtually impossible to arrange gigs for the Dim Stars.

McMartin: How about a thorough explanation on exactly why you did drop out of sight for a decade?

Hell: It was frustration and debilitation, the cumulative stresses of having operated in the music business on one squalid place on the scale for ten years. Uhhh, the life is just... (pauses) very wearing. Ha ha. It was killing me and I wanted peace and quiet. I had enough of all... I had to lick my wounds for awhile.

McMartin: So you wrote poetry...?

Hell: I've written a whole lot. I've also acted in a few cheap Lower East Side type movies. I edited a literary magazine that went three issues, called Cuz, which gave me a lot of satisfaction, and had the job of booking a poetry series at the St. Marks Poetry Project in NY for a couple of years.

McMartin: Do you still wanna be considered a spokesman for what's left of the blank generation?

Hell: I think I was the sole member of the blank generation, so it's easy to speak for myself, ha ha.

McMartin: Were you in touch with Johnny Thunders or Jerry Nolan prior to their deaths?

Hell: As little as possible, ha ha.

McMartin: What do you think of the Heartbreakers stuff that's now coming out?

Hell: Those are just pirated crimes. Both of those live Heartbreakers CDs, which are basically my records, I sing 75 to 80 percent of the songs and wrote them as well, were both released without even consulting me. They're atrocious performances and atrocious recordings. Really inferior in every department. Not only that but they're stolen. I consider it just another example of the incredibly profound sleaziness of the music racket.

McMartin: Do you know who was behind the releases?

Hell: Yeah, and I've since forced them to pay me, but they had no right to do it and I would never have allowed that shit to be palmed off to people. More than that, to represent me to people because it's embarrassing awful junk. The songs and the band were good when they were at their best, but that stuff is really garbage. They're packaged so slickly that I'm sure the public would assume that all the players concerned were really behind it. The liner notes on the Bomp one are completely false! I mean there's not one thing that's correct, not one line! Some guys trying to give a thumbnail sketch about who the Heartbreakers were and what they were doing at the time, and every single statement he makes is inaccurate.

McMartin: What are your thoughts on the recent unrest in LA and elsewhere?

Hell: Well, the secret extent to which the American system is corrupt breaks through the surface now and then and this is an example of it. In this country the only real value that's universal is that money is virtue, ya' know what I mean? It's money that buys justice and that buys self. At some level I think everybody understands that that's the case, at another level people are somehow able to persuade themselves that America actually stands for justice and freedom for all. Every once in a while that hypocrisy creates a friction that bursts into flames and that's what happened in Los Angeles.

McMartin: And what's the solution?

Hell: Do the right thing.

McMartin: Meaning what, treat people right, or fuck up the people who deserve it?

Hell: The only solution is for individual people's value to come correct and be acted on. I don't think violence is the answer. Despite all of what I've just said, America, ironically is still basically the freest country in the world, ha ha. But racism and other forms of injustice are so pervasive at the same time, but it's just ludicrous to talk about revolution.

McMartin: 15 years later, with the personal toll it took on you, was punk rock worth it?

Hell: That's like saying was my life worth it and I would have committed suicide if I didn't think so.

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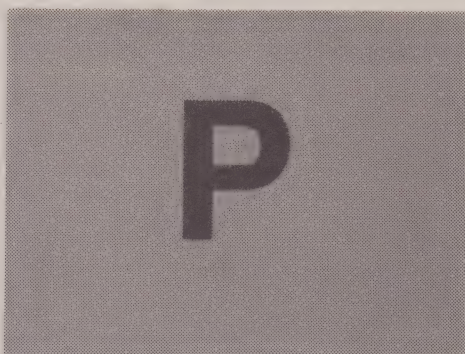
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Alcohol or not, Pavement were as impressive as they were disappointing.

Having never really worked for any of their "success," Pavement have somehow managed to gain the attention of every college radio station, fanzine writer, and now half a dozen major labels. Unfortunately, lead vocalist/guitarist Steve was less than amused by my request for an interview. After stringing along Dan and myself the entire night, he finally honored us with ten minutes of conversation, in which I wasn't able to dig deep into sound or attitude. And now I begin to wonder if there is even anything to them, or is it just another "alternatively correct" pop band riding the wave of boredom in the ears of the masses? For what it's worth...

Video stills by KRK!



Steve: In Hoboken I once saw a good fire. Have you ever been to Hoboken?

Krk: New Jersey? Yeah.

Steve: Maxwell's? You ever been there?

Krk: Yeah, I like Maxwell's. It's a really good club. Have you guys played there before?

Steve: Yeah, Bob lives in Hoboken. I live in Brooklyn. Mark lives in Manhattan.

Krk: How do you record?

Steve: Well... we... convene in Stockton (California). Gary's from Stockton. Scott's from Stockton. I'm originally from Stockton.

Krk: Gary is... well... we didn't use drums on our first two 7"s with him really. We played them ourselves after recording the guitar. Kind of boring, but... turned out ok, 'though.

Steve: Yeah...

Krk: You must be surprised with what's happening with Pavement. You guys seem so low-key, next thing you know it's selling real good...

Steve: It is for like an "indie rock" record. It's selling well.

Dan: It's number one!

Steve: Is it? We don't follow that. I know in England we're doing well. We're number one... indie record.

Krk: You guys don't strike me as the kind of band that care or even try...

Steve: You know, we try but... we try on the records. I mean, Gary, Scott, and I want to make great records. And that's what we really care about. However it comes out, that's what we care about the most. Live, you know, we figure that's something... Why not go back to 19--, like when I was in a punk band. And... you know... you see bands, you know when you were starting back then you were just another person and it was fun, it's not like a big event. Music is not sacred. Especially in a venue like this (Bogart's). Maybe if we were playing in a big place, where you're so distant from the crowd.

Krk: I agree, it's such a drag to go see a band and it's this mechanical thing, where it sounds just like the album.

Steve: Right.

Krk: Last night (English Acid) was so much fun. You guys looked tweeked. I was drunk...

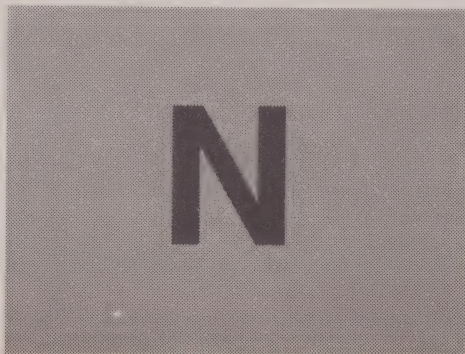
Mark: That probably helped.

Krk: I had to go home & watch the video to remember...

Steve: That was a noisy show. It was probably pretty funny.

Mark: What do you mean by tweeked?

Krk: Drunk.



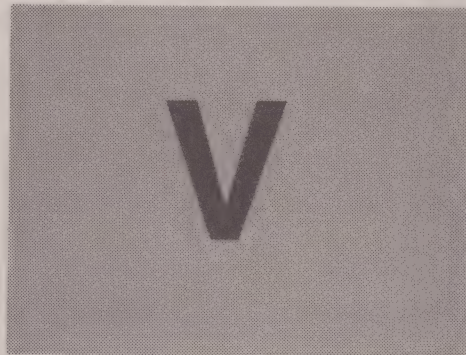
Mark: Ok. My friend from San Diego said that tweekers are people who do crystal-meth...

Krk: No! I meant drunk. You guys were stumbling, making signs to each other where to start or finish songs.

Steve: It's par-for-the-course for us... It's mainly related to our drummer (Gary) and also our lack of care for perfection live. Where I'd rather see the Replacements than Helmet, you know... I do like Helmet. But for me going out to have fun.

Krk: Sure, Friday night... buy some beer... go out, see a band, have fun.

Steve: Yeah, but on the other hand, we don't want it to be a fraternity boy bar band. "Come on, let's have fun, get drunk" These songs mean something to us. These



are songs we're trying to convey something with. We have a message. It's not like it's just a joke.

Krk: Are you getting a little disappointed with the crowds you're getting? I saw a lot of people that just didn't get it.



A

This girl standing next to me, "but the drummer keeps fucking up."

Mark: She was probably from a major label. Last night and tonight the major label people out-numbered the regular people by like 3-to-1, I think.

Bob: Yeah, it's like a situation where you say "everybody that paid for the show please come to the front." There would be like 4 people there.

Krk: I would have been there.

Bob: You would have been alone too!

Mark: Only one third of the people at these shows have heard of us before. That's like a typical response. I don't want Gary to fuck up everytime. It's not like we're proud of that. I don't think people should bum out on it.

Steve: What are we supposed to do, cancel the tour? "You messed up, let's stop... we're going home right now. We quit!"

Krk: I think it's hot. Gary is saying "Is this the song when I can throw the sticks?"

Steve: It's not planned. For him it's not. He was good tonight.

Bob: You guys haven't seen him in form. Sometimes he's can't even hold his fucking sticks!

Dan: Where did he come from?

Bob: He's from Stockton.

Steve: He's from Amerinec, NY. He came from Stockton 16 years ago. He has a recording studio in his house. It's called "Louder Than You Think."

Krk: It sounds pretty good, judging from what you guys have released.

Bob: It's a nice 16-track studio, it's his house. It's an entirely comfortable atmosphere. Think about it. If you're recording an album, wouldn't you like to do it at Gary's

E

house while he's running around making mashed potatoes?

Steve: Go shoot some baskets instead of some \$300 an hour studio. No ping-pong table and you have to go out and shoot your baskets and pay for it. He has to worry about this neighbor complaining about the noise.

Bob: He has this new ranch out in Linden. It has to be secret cuz it's all under the table. He doesn't pay any taxes.

Dan: Are we talking about the same Gary?

Bob: Gary's father played a very vital role in inventing the Steinburger Guitar.

Steve: You know, the guitar with no neck. He's the vice-president, he designed the frames for it. Plastic molds.

Bob: And his dad built the communications tower on top



of the World Trade Center of New York. He's like a mad scientist.

Steve: So that's where he gets the little part of Gary's brain that clicks in when he plays a song. That's what's left of a brain that could have designed the Parthenon, back when it was an incredible feat.

Dan: Well, how did he end up in the band? I'm really interested in this.

Krk: Yeah, cuz obviously Bob can play drums. There must be a reason why Gary is around.

Dan: Gary has the studio!

Steve: Yeah, it's true he did have the studio, we didn't have a drummer. He is a good drummer when you get through it and he actually thinks. That small part of his brain clicks. he has a technique, although he does speed up. He does have rhythm and soul. Right now we're at a point where that's what we want. "We're still starting out" type of thing. we don't want "Mr. Professional." He's fine for us right now. We figured we wanted a real person. We're for people who know this kind of music. I know who Helmet is. I know who the Breeders are. Gary knows Yes and Vanilla Fudge. That's what he listens to. I know Minor Threat and the Minutemen. He knows Mahavitchi Orchestra and the Mothers of Invention. So that's what he hears in our songs. (Conversation drifts to what fanzines they like: early punk... etc.)

Steve: This is punk to us! We like everything.

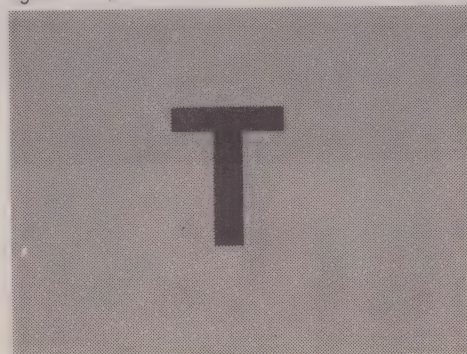
Krk: You think what you're doing now is still punk?

Steve: Well...

Dan: How old are you?

Steve: 25. Bob's 23. Mark's 29. Gary is like 38. We span the globe of... I mean... I like everything. I can say that again.

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Krk: Tell us a little about the future. I know major label have been checking you guys out.

Steve: We can do that... I don't want to say that on tape. We have a new EP coming out on Matador and our label in England.

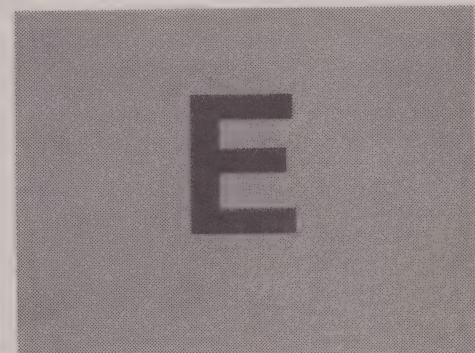
Krk: Is that already recorded?

Steve: Yeah, it's all finished. The song "Trigger Cut" on our new record. We have a CD3 coming out with two new songs on the B-side. After that we're driving around here, America, then Europe. We're just playing, you know? Doing the indie rock fun thing.

Krk: It seems like you guys didn't even exist a year ago.

Steve: In some people's minds we did.

Krk: I have the records, I know you existed. I just meant



you didn't play...

Steve: It's cuz we didn't tour, and the new record sounds more like a real band. Because I made a conscientious effort to turn up the vocals and drums, make more songs. Because we decided we like Tom Petty more than Nurse With Wound.

Krk: Do you still like the first two singles? Obviously you became famous from the "Wall of Noise" songs.

Steve: We like that. We consider that... we haven't come to a point where we've found our sound. People say we've hit our stripe, or something, now. When I listen to "Slanted Enchanted," I still think that's juvenile fun.

Dan: Do you think that's going to end and you're going to click into something serious?

Steve: Not serious...

Bob: The new songs are great!

Steve: We're in a groove and we feel good about it... so..

Bob: We try to enjoy ourselves.

Krk: It shows, and that is definitely appealing. Makes me want to have a good time.

Bob: Good, that's all we're really shooting for.

Krk: Mark, what's the other band you're in?

Mark: The Dust Devils.

Krk: That's an awkward band, soundwise, compared to Pavement.

Steve: They're a blues band. We're more soul, R & B... So, do you have any more questions?

Krk: I guess not...

(And as Dan and I walk away a little confused by our little cut-off, Mark says "You did a good job." Gee... thanks a fuck of a lot. I've only been writing longer than you've been playing in Sonic Youth rip-off bands.)





Thom: So, when did you guys start out?
Daniel: About three years ago.
Thom: And the original lineup was with Eric?
Daniel: The original line-up was Ronna, Dan and Eric.
Ronna: And now Eric is gone, so we have a new drummer, Christian, who is kicking butt!
Daniel: Christian is our new recruit here. He learned FIFTEEN songs in one day!
Thom: When did Eric leave?
Daniel: Eric left us about a month and a half ago.
Ronna: And we put an ad in the paper and we got, like, fifty calls and we jammed with a couple of drummers and Christian was like the third drummer and when we heard him, we were like, "That's it! He's it!" He played one song and we knew he would fit in.
Daniel: Yeah you kind of have to audition them over the phone, so to speak.
Ronna: Christian plays such a weird beat... kind of an African sound.
Thom: I want to ask you about your kit, Christian. Have you been building that thing or did you pick it up that way?
Christian: No, I'm really a live-piece player, but I noticed that a lot of drummers like to use one floor tom and one rack tom, so I basically decided to do this because nobody else really does it. Everybody hates it. I like to do what everyone else doesn't like to do, so— I don't even know how to play the shit... I don't know how to play it. I just got it.
Thom: All you need now is a gong!
Daniel: Yeah, that'd be cool.
Christian: I want to get a real heavy metal— like MOTLEY CRUE drum set and just like break the fuck out of it on stage. Those guys don't even use it.
Thom: Who writes most of the material?
Daniel: Me and Ronna have been writing most of the stuff.
Ronna: Dan writes most of the songs, and then I put in my two cents.
Thom: Where do the lyrics come from? Wherever?
Daniel: Yeah, mostly. They come from everywhere. Everywhere.

Ronna: In dreams, or walking down the street... in the bathroom taking a shit.
Thom: Do you guys write verse and stuff? Stuff not, at least at first, intended for songs?
Daniel: Yeah, we all noodle around with poetry and some of it gets implemented in the music.
Thom: Is there any reason for the "sporadic" number of gigs that you do?
Daniel: Well, that's because you get kind of discouraged. Especially in LA.
Ronna: Bookers are REALLY hard to deal with.
Daniel: The bookers are hard to deal with, and we kind of just like to bubble to the surface every now and then. I mean, I have so many friends that have been in so many bands, that play all the time, and they are just... they all fizzle away. We would just much rather work on good material and just let little bursts out every now and then until it gets more appreciated. It is hard to cut through a lot of these people in LA.
Ronna: Yeah, I think LA is really hard to play.
Daniel: If you get in the right room with the right crowd, everything's great. In San Francisco they loved us.
Ronna: You have to keep bugging the bookers, bugging them to book us. And it gets frustrating after awhile. We played San Francisco and it was a really good response.
Thom: Well, what do you think the problem might be?
Daniel: It's us... like at one gig we were really loud at Al's Bar and some girl's eardrum got busted or something. She walked right in front of the PA and we were totally loud that night, we were still learning how to control our sound, which we're still doing. And, we got blackballed from there.
Thom: So are you guys actively pursuing gigs and banging your heads against the wall, or—
Daniel: No, we don't give a shit. We're a little more picky.
Ronna: We want to play Raji's and we're banned from there, and KC said—

Daniel: Because of a "no-show"
Ronna: We did cancel that... but it was like a year ago...

Daniel: KC was calling us up for a show and then he calls us up and he goes "Ronna... you didn't tell me you were blackballed from Raji's."
Ronna: I was like, "What? I didn't know, either."
Daniel: And it was because of a no-show because of a sickness in the band.
Thom: How long ago was this?
Daniel: About four or five months ago.
Ronna: No, it was like a YEAR ago.
Daniel: The gig was about five months ago but we've been banned—the last gig was with Trash Can School.
Ronna: And I kept calling KC and saying stuff and bugging him to get us a show and he was saying that he'll try to get us in.
Daniel: I don't know... we really want to go on tour. We were going to go, with Eric, and he kind of got cold feet. We had a tour all booked for the east and the midwest—we had some really good shows lined up... we didn't want to play LA, we wanted to get away for awhile. It's a natural thing, I think, with ANY band. I don't know HOW a lot of these guys can play so much around town. It just gets so boring.
Ronna: And now we just have tons of material.
Daniel: We would just rather release stuff and take it from there.
Thom: What do you currently have out?
Daniel: A single and an EP. We're ready to do an LP.
Ronna: Well, we have an EP out now, "Way Out World," five songs. That just came out about how long ago? 2-3 months ago?
Daniel: Yup.
Ronna: It has DEAN MARTIN on the cover.
Thom: What label is this?
Daniel: SKYSCRAPER records. It's a local label. Some Italian guy's label.
Ronna: Some guy that was really into us.
Thom: How did he hook up with you?
Daniel: He wanted to become a big record producer in Los Angeles, so he put a Pay The Man record out... [snicker...]
Ronna: He just liked us and he had money.
Thom: Who put the "Popeye/Dirty Cop Bust" single out?
Daniel: This other guy put up the money for it. He just retreated to Alaska. he

Pay The Man

was so discouraged by the music scene that he went up to ALASKA!

Ronna: Mike Hewitt. He used to DJ on KXLU. He really liked us, so put out the record.

Thom: How many of those were pressed?

Ronna: 1000

Thom: How many of the EP?

Daniel: 1000

Thom: And how many of them are blue vinyl? [A question for Cake! -Thom]

Daniel: 300

Ronna: So now we just want to record and shop for a new label, I guess.

Daniel: We just kind of do this, you know... we would always do music.

Thom: So, you guys have a bunch of stuff recorded that you are just basically sitting on?

Ronna: Yeah.

Thom: I noticed your song list and it's got like 35-40 songs on it.

Daniel: That's stuff that we haven't even recorded. We are READY to record.

Ronna: Dynamic studio in North Hollywood. Dan is doing carpentry work in it. He's not getting paid money, he is getting hours, studio hours. Which is cool.

Thom: Yeah it is. Same thing practically.

Ronna: Hopefully. Well, we could probably just record it from that [at Dynamic -Thom] and then hopefully get a label.

Thom: But right now you're sitting on intentions, and not any definite plans?

Ronna: Right. It's something that we wanna do. We just gotta find the right person.

Daniel: We've got the "stuff," that's for sure.

Ronna: So if anybody is reading this, give us a call! 213/654-1716.

Daniel: That's dangerous.

Ronna: No way.

Thom: You'll be gettin' all of these heavy breathers... I was talking to you a couple of weeks ago, Daniel, and you were saying that you were ready to surface. That you wanted to start playing out—

Ronna: Yeah!

Daniel: Yeah, I MEAN that. Because we have a funny way of doing it, I guess.

Ronna: We definitely want to play. I would like to play all the time. That's what I DO. I would like it for people to see us.

Daniel: At a rehearsal, you just want to do it "pretty good." When you do a gig, it's a different world from rehearsing. But we LOVE gigging. San Francisco was REALLY fun. Big crowds. Everybody fucking dug it. LA is a different nut.

Thom: Uncrackable, huh?

Daniel: Yeah. Then there is the whole Goldenvoice syndicate here and stuff. And all those bookings...

Thom: Monopoly...

Daniel: Right.

Thom: Hmmm... let's talk about the sound; how it developed, over time—where the melodic depth came from. Do you find it really easy to come up with these complexities, all of these changes? Is it something you planned?

Daniel: No. It fell together. We never even knew we'd be doing this kind of music right now. We just started playing and we liked the way it sounded so we started working on it. The music doesn't seem so hard to us, it's just that—what it takes to GET TO the music, you know? By the time we GET to the music, we are so happy to be into that world—it's like our own little world. We need to get away from other worlds and get into this one.

Ronna: There is so much stress in everyday kind of life, but when we start playing music, your soul comes out and... you just start playing music and it feels good... you know, the world's fucked.

Daniel: Yeah. "Dirty Cop Bust" was written long before the Rodney King thing happened. But, it's entertainment. It's entertainment.

Unique? Hmmm... eerie, maybe? How about: haunting? That might be a bit better-- but where does the anger fit in? I have always had a small problem focusing on this band, yet loving the inability to pin them down. Therefore, I figured I should go find out more about them. PAY THE MAN is a very different band, with an eerie sound that can best be described, I think, as illusive...

**Interviewed by Thom at
Hully Gully Studios in early
June. Photos taken by
Thom as well...**

Pay The Man is...
Ronna Susan: Bass, Vocals
Daniel Adams: Guitar, Vocals
Christian: Drums, Percussion

Thom: What do you feel about what happened here last month? The riot, and the whole thing...

Ronna: I thought that it was exciting.

Thom: What did you get? Did you get a new stereo?

Daniel: I got some new shoes.

Thom: That's where you got the kit, huh?

Christian: Yeah!

Ronna: I mean, I think it's really sad because it's like everyone was really pissed, and yeah, there was emotion and everything, and it was chaos in the streets and everything—

Thom: But then they burned their own neighborhoods down! That's really brain intensive.

Ronna: There are other way to go about doing it...

Thom: For one thing, pick the right enemy.

Ronna: Yeah, instead of your own neighborhood...

Daniel: Everybody hates cops now. It's just reinforced negativity, though.

Thom: NOBODY stormed a police station.

Ronna: I know.

Daniel: They were GOING to

Thom: GOING to... and then they turn around and set fire to their local Boys Market.

Ronna: Yeah, that's really stupid.

Thom: REALLY dumb. What would YOU, personally, rather do? Get a brand new microwave or watch a cop car BURN? I don't know about you, but I like barbecues.

Ronna: Totally brainless. They take money out of people's taxes to get everything built up and it's like, you lose at the end. They'll probably have a re-trial... who the hell knows?

Daniel: The whole basis for it all was because of the weather in Los Angeles.

Ronna: What??

Thom: Huh??

Daniel: People are losing—it's the inverse of the blue sky theory. Blue skies really negatively affect people. In other cities, it seems that people are a little more—

Ronna: Rooted.

Daniel: Yeah, rooted, and adapted.

Ronna: People here are crazy because it's like, everyday, it's sunny, hot—the weather gets to you.

Daniel: There's so many beautiful people out there.

Thom: Where?

Daniel: So, yeah... the music just kind of fell together. We just had a bunch of shit, you know? We all had our little tidbits, and then everybody had their own style of playing. You see, Eric was really fun to play with for awhile because he was a stylist. He had his own way of playing, but his other commitments.

Thom: Is THAT why he left?

Daniel: Yeah, it was a mutual thing. He didn't want to tour, and he got cold feet... he's still a friend of mine. We played with him for awhile, it's cool. I like playing with a lot of musicians.

Ronna: I think that what happened to drummers that we've played with in the past is that they go through a really weird phase of "being in the back."

Daniel: He was gradually pushing his drums further and further up until he was out in front of us.

Ronna: He wanted to have us in one line.

Daniel: We played the Chameleon and he just couldn't get close enough to the front of the stage. I thought that he was going to jump into the crowd with his drum kit.

Ronna: Yeah, I think they have a complex or something.



Thom: Drummers tend to be a bit strange. It's just in their character. You know all about that right, Christian?

Christian: Yeah!

Daniel: I think they should play different types of music with different people. That would make it a little better—if they played a couple of other things on the side—because you get so into this one world, you know?

Ronna: Christian plays this tribal, African groove, which is cool.

Thom: So, what would your DREAM TOUR be? With what band? Living or dead.

Christian: GG Allin!

Ronna: PATSY CLINE

Daniel: Patsy Cline and HANK WILLIAMS and CHET ATKINS

Ronna: SONIC YOUTH is cool.

Daniel: Yeah, but playing with them would be too

It would be boring to play the same songs the same way all of the time. So while we rehearse—we try not to be well-rehearsed. I think it's more exciting when you see a band, and they fall apart at gigs.

Daniel: We rehearse at gigs.

Thom: Three times a year.

Ronna: I like coming apart and then going back into the song because—to me, to see a band that does everything so perfect, just like the record, is boring. Like Nirvana.

Daniel: I don't think any of us really, actually I am speaking for myself here. I don't think that I ever really had any intention of actually DOING this. I have always BEEN a musician. As a little kid, I played instruments, you know, that whole scene. I was in the choir, you know, all that shit. I never knew I would be playing this kind of music. I'll take the soapbox here. My mother

chased guitars or something like that. "Anyway you want it. Then you don't get it at all. Straight to the top. Gimme your teeth. Remember that it's all falling down. Down, down, down, down."

Daniel: This stuff is all based on traditional American music, ok? Jazz—

[laughter]

Daniel: No! It IS, man! These riffs are from American folk songs! This is a cross section of American culture.

Thom: But even R&B and Folk is very simplistic in comparison, for the most part. So you're lying.

Ronna: Well, we do have one country ballad. And that one I sing, "Destiny."

Thom: C'mon! Where did this come from?

Daniel: This music?

Thom: Yeah!

Daniel: The mighty lord above. Who knows? We keep



Ronna: BUTTHOLE SURFERS are cool.

Daniel: I LOVE the BUTTHOLE SURFERS. They are my favorite band—we would play with any band that is well-suited for the type of music we play.

Thom: What do YOU call the type of music that you play? I am not asking you to label yourselves, that's lame. Just describe yourselves.

Ronna: Sonic, melodic.

Daniel: Experimental... youthful.

Thom: Youthful?

Ronna: Hard, chaotic.

Daniel: They're just fucking SONGS!

Thom: I also noticed for how complex it is, it's actually quite loose... when you actually take it apart.

Daniel: That's an interesting point, because, the bottom line that I told—all of these guys, when I play with them, I say—"You have to swing. If you don't feel that the eggs are in the meatloaf, then you're not swinging." It's got to be moving in that direction—it doesn't have to always be that way.

Thom: Good analogy.

Daniel: It doesn't have to be so hard, hard rock.

Ronna: I hate bands that are just 4/4 score.

Daniel: Like jello, when you hit it, how it moves like that? It's really important. There are a lot of bands that really ROCK hard, but it's not a means to an end.

Thom: A lot of your songs sound like you're making it up as you go along.

Daniel: Thank you. You know, I think we DO make them up as we go along.

Ronna: Yeah, improvisation is definitely in our sound.

heard me on KXLU and she was like, so happy, "Oh honey—they're playing you on the radio..." Actually, that was the high-point of my career, my mom hearing me on the radio... Our aspirations aren't great. We're just TRYING to be great.

Thom: You know, one of the things that I find difficult with what you have recorded, and that I've heard and heard and listened to over and over—I still don't have a single ONE of your structures memorized. You know how it is, when you play a song, you get into some song, you hear it five or ten times, and you KNOW it.

Daniel: That's something I think we tried to develop.

Thom: You seem to be beyond reach as far as accessibility is concerned. The kind of thing where you can listen to the song in your head at work, you know—all I get are little bars.

Ronna: Well, we're not into brainwashing.

Thom: Ok, I want to find out the story on "Popeye."

Ronna: Dan wrote that one.

Daniel: That's my rock star song. I wrote that about rock stars. That was one of the first songs we ever—when I played with her and Eric, when we did it, I just knew that we had something going.

Ronna: Say some of the lyrics.

Thom: What are the lyrics?

Daniel: No. I don't want to do that.

Ronna: Why?

Daniel: I'm not that kind of a guy.

Ronna: Why? Just say your lyrics!

Daniel: No.

Ronna: "Cool as Popeye/Empty your heart/Pull me in

banging our heads, you know? We keep banging our heads against the wall, and the shit comes out, and we just do it. And it's not some art-fag thing. We're just doing our scene. We're trying to rock pretty hard, too. We have some new songs that are basically fortifying our sound. We're ready for an album. We did a single, an EP—now we need an album. We're doing it gradually because we're building up our momentum. Why rush things? Too many bands rush things—they want to get to the top too fast.

Thom: This new, harder sound... was it pushed in that direction?

Daniel: It's an evolutionary thing. There are no preconceived plans on any of this stuff. And it's not a hobby.

Thom: So... how do you feel Christian? Do you like this band?

Christian: Yeah, I think it's good. There are no attitudes. No one's a dick. Everyone's mellow. They just want to play and have a good time. Most bands are full of shit, hate each other, real drug addicts—status. It's just pure status. We're just a pure, solid band. Good friends, a couple of beers, that's it. People forget the basic fundamentals of a band, you know?

Thom: So you're willing to go to Boston and back?

Christian: Oh yeah. In front of five people. Put some integrity back into music, get the ugly kid joe shit OUT.

Ronna: YEAHHHH!!!!

Thom: I might as well close on that. Any last words?

Ronna: Take your vitamins each day and wear a gasmask when you hit the streets.

Daniel: Good one.



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WEDDING

PRESENT



The Wedding Present were interviewed at the Whiskey on April 23rd, 1992 by Royce. Present were David Gedge and Paul Dorrington. Photos by Royce and Dennis.



The Wedding Present are:
David Gedge (singer, guitarist)
Paul Dorrington (guitars)
Keith Gregory (bass)
Simon Smith (drums)

RD: Since most of the readers of Flipside are unfamiliar with you guys, I guess we should start with a brief background.

David: Alright... We're from England, obviously. We formed in 1985, we've done three proper LP's, one compilation LP, and one LP of Ukrainian folk music. What else?

RD: Well, you're supposed to tell me! What are currently your favorite bands?

David: Uuhh... (Paul enters) Are you here to be interviewed then, Paul?

Paul: I might- Just thought I'd be nosy.

David: That'll be a first. I dunno... I've quite varied tastes really. I quite like Hole, they're obviously very contrived but interesting.

RD: What about Babes in Toyland?

David: They're a bit like Siouxsie and the Banshees, aren't they? Screaming and weird chords...

Paul: Calamity Jane- they're good; I like them.

RD: So who are your influences then?

David: When we start sounding like someone else we'll say "Oh, we can't sound like this" and we'll try to change it... people or someone'll say "That sounds like something you've got there." Then we'll change the song or the music.

RD: What about the bands you cover, are you influenced by them, or are those just songs you liked?

Paul: That's the case.

David: Yeah, that's the case.

RD: I remember a while back, in interviews you'd say Josef K and Orange Juice, the Postcard bands, were influences.

David: Well, we started off possibly... I never used to like those bands to be honest, but, I think we sounded like that anyway, that sort of jangly, guitar pop, but I also thought those bands were always sort of sweet and sickly and very light- I always thought we were a bit heavier than that.

RD: Especially on the newer stuff. So where are you from?

David: Yorkshire, Leeds.

RD: Where did you grow up?

David: Well, I grew up in Manchester, but the group's based in Leeds. I went to Leeds University. Started the group there.

RD: What did you study?

David: Mathematics.

RD: Math... music... makes sense I guess?

David: That's what some people say, I'm not quite sure I see that myself.

RD: So what bands were you involved in before?

David: Well, he was in A.C. Temple.

Paul: I was in A.C. Temple, a Blast First band.

RD: You were really in A.C. Temple?

Paul: I was. I played bass then, actually, when I was with them. I was only on one record, which was a compilation live record featuring the Dust Devils, Kill Your Child, Local Girls, and A.C. Temple, four songs each band.

RD: So, how do you like America this time around, David?

David: Uuhh... It's alright. It's like anywhere really, it's got its good points and its bad points, I suppose. But it's nice to travel around. If you go somewhere, and then you come home, I think you've almost, like, changed a little bit just because you've met people and you've seen things you wouldn't ordinarily see and therefore it changes you a little bit.

RD: Tour going well so far?

David: Generally yeah. There's been a couple really weird nights, like

last concert was in Phoenix, or just near Phoenix, Arizona, and we got to the venue and it was like this little prefabricated shack in the middle of nowhere with a lot of graffiti, and absolutely no power. There were no lights or anything.

RD: Did it have chicken-wire in front of the stage to stop the beer bottles?

David: No, in the end the concert didn't go ahead there 'cause we couldn't get any power and fans were arriving, so we had to move the venue. And we played this outdoor festival in Houston just before a torrential downpour started, so that was cancelled and we had to move that indoors, so there's been a few weird things.

RD: How do the American audiences differ from the English?

David: A lot smaller, that's the main difference. There's no way we could play a place like this in Britain, 'cause we're quite big there, but in some ways it's nicer though. Last tour we did in Britain was actually

purposely small venues because we like the intimacy and the atmosphere you get in the small clubs, because in England we have to play these massive, 3,000 capacity barns, really. It's a bit cold, it's nice to play the smaller places.

RD: Well I don't know how you'll feel about this next question, but what's the story about Peter Solowkas dismissal from the Wedding Present?

David: Well, we asked him to leave because of a few reasons. One is that he was never really a proper member of the group anyway because I used to write all of his guitar parts. I mean, he would just come if we needed an extra guitarist live or in the studio, and then eventually he became part of the organization. But we thought it's a very slow way of doing it if I've got to write the singing melody, and the lyrics, and two guitar parts. It's better now because Paul inputs a lot more so it's a quicker way of doing it, and also we thought it'd be nice to change. Peter wasn't actually interested in the music we were doing. He's more interested in Ukrainian folk music and stuff like that, so he's in his own group now.

RD: So, are things working out real well with Paul?

David: Eh, so-so. He's a bit lazy. After each practice we give him a list of things to do, like you've got to write this bit, you've got to work out this tune here, and you've got to do this here, and he's just gone off to the pub! And the next day, we ask him what he's done...

Paul: I get it done! (laughter-a short bit about some last minute sleeve art ensues)

RD: So what do you think of the Ukrainians?

David: Well, I'm probably alone in this organization, but I honestly think they're quite good, I quite like that stuff. I mean, I wouldn't have done it, y'know, because we did it as a side project as well. It's not something I'd like to do forever and ever. It was a bit of a problem because it was like being in two completely different groups. They were both so completely separate and one of them with members I didn't particularly know, really. I saw them in Leeds when they played and it's quite interesting music, although I can't understand the words or anything!

RD: It's pretty fun though, a definite change of pace.

David: Yeah. I think ours was a really nice project, as well as their record- the package was really nice. I don't think it did really well, it took a long time to do, but...

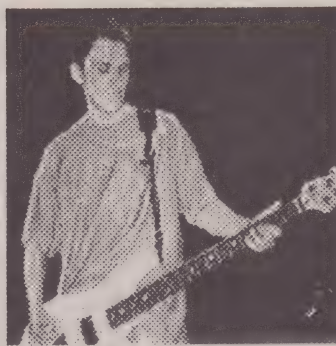
RD: So what do you think of the Poppuns? (a band with their ex-drummer in.)

David: Uhhhhh...



Keith, David, Paul and Simon.

ING



PRESENT

RD: I bet that's not one you get asked a lot.

David: No, it isn't actually. I'm surprised that anyone over here has heard of them, because they're not particularly successful. The main thing I'd say about them is that I think they write really good songs, they've got a really good singer, and they've made some fairly good records, but, because they're completely "unfashionable" everyone ignores them, so in Britain they're almost completely unknown. They play in these garage kind of clubs, which is a shame really. It's just because they're a bit like 1986, sort of jangly like we used to be then, and people don't actually want that anymore, which is a bit of a shame.

RD: What about the current music "scene" in Britain, especially like the bands that have opened for you and have since gotten loads of press attention, like Moose, Pale Saints, Boo Radleys, etc.?

David: I think it's actually quite dull at the moment in Britain, I mean, it's sort of in-between scenes at the moment.

RD: Sort of like half-dance, half-guitar kind of stuff.

David: Well, that dancey stuff was a bit of a fashion, people are getting out of that now, I mean, people are bored of that. There are bands from Manchester actually saying "Actually, we're not from Manchester, we're from just outside of Manchester, y'know, We're from Stockport" or something. But I've never really liked that "shoe-gazing" business. It started off with, like, Ride for instance, the first couple of singles were really good, but...

RD: Their new album's a real stinker.

David: I thought their last LP was a bit boring as well, and Lush are the same, starting off as a bit like high hopes and fading away. Pale Saints aren't too bad but even their LP was a bit disappointing.

RD: I like their middle stuff, that Chris Allison produced, like the "Half-life" single.

David: Yeah, their singles are okay.

RD: But the albums kind of drag on.

David: Yeah, but its like post-Nirvana at the moment, isn't it? So everyone's pretending to be sort of a "hard rock, scruffy group".

Paul: There's a lot of sort of "Buffalo Tomists". There's a band called Bivouac, they're a sort of "up-and-coming" and what they're doing is they want to be sort of like Buffalo Tom and they're doing their songwriting in that same style.

David: I think what's different here to Britain, I think that Britain is almost completely fashion dominated. It's like one scene goes for two years and everyone really loves it, and then everyone really hates it and it goes down and the next one comes in. Whereas here, I get the impression from speaking to people that bands are judged more on their merit rather than which town their from, or...

RD: Yeah, but people are still into some of the same acts that were washed up years ago.

David: That's really the down side of it then.

RD: Like Peter Murphy is still really big here if you can believe that!

Paul: He was on the telly last night! With all of his 50-year-old session musicians with dyed black hair.

RD: And he can sell out arenas of like 10,000!

Paul: That's being a bit bold.

David: That's a bit harassed, isn't it?

RD: What's the story behind the single-a-month? (the band are releasing a limited 7" single for every month of '92) Whose idea and how is it working?

David: I think Keith's claiming responsibility for the idea but I can't actually remember who said it first. It's just one of those things where it's almost like a joke and you think "well, why not?" It's quite a good idea rather than doing a normal LP, and once you start thinking about it, you get it and you sort of cross the threshold of actually committing yourself to do it, and loads of subsidiary ideas which come along, like, "we'll do all the B-sides as covers, and we'll do a video for each one and stuff like that; we'll do them all on 7" with matching sleeves and everything." It sort of took off, really. The hardest part was actually convincing RCA that it was a good idea, because they don't really like, that'll be in common with most record labels, they don't like 7"

singles anymore.

RD: Or vinyl at all.

David: Or vinyl, although vinyl is still big in Britain, although here you can't really get a lot of records on vinyl anymore, but in Britain its still like a third, but it is dying out.

RD: How are things going with RCA?

David: In Britain they're fine. You get your problems, like they'll want you to put the name of your band on the front of the sleeve, or, I mean, with this 7" singles business they wanted to limit it to 5,000, because they wanted to cover losses that they might make as a result of the format. And we said that's absolutely ridiculous, y'know, 5,000 would be swallowed up by the people in the shops, so in the end we compromised on 15,000. And now they're actually coming out and saying it was too low because they sell out in about two days in Britain, and therefore become rarities. And they could've probably sold 25,000 in the first week and still acted like a limited edition. It's like, "I know they actually brought it out", but it's like, tough luck.

RD: They're practically impossible to get here.

David: That's one of the problems, you see. I mean, if they'dve made more-because what they originally did was I think they were going to do 15,000, of which they'd sell 10,000 in Britain and then 5,000 for the rest of the world, which, so it would've meant, not a perfect situation, but at least a few would've gotten through. And then of course they're very successful in Britain so they've been holding more and more back each time, and in the end almost none come out. I've heard sales people in shops who ordered the first one and got 50, the second and got 20, the third one-4!

And they've become impossible to get.

RD: I've talked to some of my local shops and they have to get people to buy them in England and ship them over, and they end up being about eight dollars!

David: Well, there are two solutions to that. One solution is that First Warning who are releasing our records now in America are going to compile them on an LP in June- the first six, A-sides and B-sides. Or if people want actually the 7" singles they can write to us and we'll send them- we've got a mail order.

RD: What about RCA refusing to release "Seamonsters" in the U.S. for almost a year?

David: Well, from an artist's point of view obviously it's a bit annoying because it means you can't really plan, like to plan a tour to come here to coincide with that release that never happened, so we'd like wait and wait for that whole year. From an independent point of view I think they're completely stupid because the 30 or 40,000 copies of "Seamonsters" came in on import anyway so they could've sold like 30,000 at least and probably a lot more because it would've been cheaper and would have domestic distribution then, and then they could've promoted it and stuff, so actually, even not from the artists point of view they've lost lots of money on it really. But that falls on the head of some bloke way up in the corporate legislative car park.

RD: Who probably doesn't give a shit anyway.

David: You ring them up and they'll say "The Wedding Present? Uhhh, I'm not sure we've got a band of that sort."

RD: I called BMG-RCA here and they said "Oh, there's not enough interest in them here", even though they released "Bizarro".

David: I think they're strapped for cash to be honest with you, 'cause they've not got any good bands anymore. When we signed to RCA in Britain they had all these hits that, uh, I don't know if you know these names but, the Fairground Attraction, and Rick Astley, and the Primitives were doing really well.

RD: All my favorites!!

David: Their problem is that all these bands have gone now, really.

Paul: Not Annie Lennox.



David: Not Annie Lennox, she's still current, and Elvis Presley.

Paul: He's alright.

RD: So what are your plans after the dozen singles?

David: Give us a break! We haven't really got any to be honest, we're still working on this. I planned this the longest, because we haven't actually written the last three singles yet, and we've got to go back and do that. We can get three more chords.

RD: What are your next covers going to be?

David: I think the best one is the theme from "Shaft", which is gonna be about, what one was that? Do you know?

Paul: Don't know yet. That was with Jimmy Miller, you know, the famous Rolling Stones producer. That's the one we did the week before we came to the states.

David: WE did three singles with different producers, so we did the first three with Chris Nagle, the second three with Ian Broudie, the third three with Jimmy Miller and he produced "Shaft". We did a Monkeys song, "Pleasant Valley Sunday", that's going to be in June I think. You kind of lose track, because there's all these different songs and producers and different months! On the current single we do a cover of the theme to Twin Peaks, and that's my favorite one so far.

RD: I really dig that. So which producer do you like best? After working with Albini I'd imagine any producer would be like-

David: That depends on which point of view, which was like the best results, or which we had the best time with. I think the best results to me are the Ian Broudie ones because they were... I'm not sure if I like the songs more or whatever, but I think they sort of sound very "poppy" and its in the spirit of the 7" singles-It still retained the power we've got. But we had the best time with Jimmy Miller, 'cause he's just like, indescribable really.

Paul: He's a character.

David: He's like 50-odd now, but he's... He didn't really produce it, he just came in, like he never sat down the whole time, he stood up with a tambourine and he was dancing away-

Paul: Singing at the top of his voice!

David: And we sat there and listened to it-you'd try and listen really carefully to something and he just comes up and he's like singing down your ears shaking his tambourine saying "I've got this idea for a guitar part, listen to this!" And he's singing, and the songs like three minutes, he'll be singing it all the way through! And then it's really off and you're playing the song and he'll come over and sing it again and he'll actually drum it into your head! While he wasn't well!! We were there for a week and for the first few days he was fine, then it got to the next and he disappeared, which was alright really, because he was quite a character but I think if we'd got to arguing about levels and guitars and things it would've been a hard job.

RD: So does he get some songwriting credit?

David: He actually performed on the theme from "Shaft", he did the talking. His ideas for the guitar parts we didn't actually use, he was just singing in our ears. He'd say "I've got this brilliant part you can use" and he'd put it on the ledger and we'd just forget about it.

RD: I read that you said you weren't happy with anything you'd done before except "My Favourite Dress"?

David: That was pretty true. I don't like "George Best" very much, I never had, I didn't really like it when it came out.

RD: Why's that?

David: I don't think it's very good.

RD: What makes you say that? That's the record that got you noticed.

David: I think it's very weak, like "My Favourite Dress" is probably quite a good song and even that's pretty straight forward. And it's a very "thin" sound, and very...

RD: A bit over produced maybe?

David: No, I can't say any of our records have been over produced. Just a bit-I just don't like it, it's really an LP of the moment there, it's like an LP of 1986, where there were all these jangly, guitar groups who, it was almost like they were famous for being crap. It was the "shambling" bands they were called. Like you'd go to the Shop Assistant's show and they'd take three times to start a song because they were so terrible and it just reminds me of that era. I think "George Best" is the best LP of that era, like "the" LP of that. It's funny, because I speak to people-we did an interview about a year ago where I told all the reasons I didn't like that LP, like it was flawed, and too treble, and the singing is terrible and the lyrics were embarrassing, and he said "Well that's the reasons why I like it!" Because it's all those things, it's very youthful. I just think we've moved on.



THE WEDDING PRESENT

We've gotten better writing songs, better in the studio. And "Tommy", which is a compilation of the early singles, I think it's actually worse because it's not an LP, it's just like thrown together. It's better because all the singles it contains were very expensive in Britain 'cause they're all deleted, so we collected them together. I think "Bizarro" is okay, but "Seamonsters" is the first LP where I can sit back a year later and say I still think it's a good record.

RD: It's a lot harder produced.

David: People say that, but if you listen to it, "Rotterdam" and "Caroline" are very soft and gentle and melodic, and even "Dalliance" in the beginning is very quiet.

RD: But when you break loose it's more distorted sounding.

David: It's both ends really, the hard sounds are harder, the soft sounds softer. It's got more varied and more layers whereas "George Best" we went in the studio and wrote songs and played them all really quickly and that was it, really. It was like a collection of songs we had, while "Seamonsters" is more planned out, it's more interesting.

RD: So what other plans do you have for the band?

David: I don't really have any plans to be honest, I'm not the sort of person who plans really, I take it as it comes. After this years finished we'll probably record another LP, come to America, and do a tour!

RD: What was the story about the book? I understand you disowned that one?

David: Yeah. Well, what happened was, is that this bloke came to us that we knew fairly well, and said he wanted to write a book, and I said "Don't. Please." 'cause I don't see the point really. Normally those books would come after like eight LPs and this was after "Bizarro", I think. And he said "Well, I'm going to do it anyway," so I decided to help him to make it better and I gave him access to photographs and press clippings and gave him a lot of phone numbers. And when he started sending me-at that point it was going to be authorized- he started sending me these bits I could read to see how it's going and we simply realized it was going to be absolutely terrible because it was badly written and he wasn't working very hard at doing it. It was like a tabloidy

type version. He'd get one little thing he thought might be fairly scandalous even though it wasn't, and he'd write loads on that and miss out on some really important things in the group, which is not there.

So at that point we decided we didn't want our name on it as authorized, and we parted ways really and it came out. Now I don't really... I mean, my main grievance with it is that it's the only thing that's ever appeared within the last six years that says the Wedding Present which hasn't either been made by us or at least approved by us. It's one blokes personal view, I think it's a bit weird in a way that it says the Wedding Present, I mean, its got to because it's about us, but I wish it didn't, I wish it could say "Mark Hodgkinson's version of the Wedding Present". It's a stupid title ("Thank yer, very glad") and it wasn't well written.

RD: He seemed more interested in your ex-girlfriends than...

David: Well, also there's four people in the group, but I don't think Simon, who's been in the group like 4 years now isn't even quoted in there, he wasn't even spoken to, so he just didn't do the research for it, or the only research he did was phone the people up who knew us.

RD: He wanted to make you a personality or a scandal.

David: I think part of the reason was for attention, but I don't think that worked, I don't think people think "Wow, that David Gedge is a really way out character."

RD: So how do you like playing in Europe now that you're big, do you feel like a star?

David: I think I answered this before, but I really don't like it. I don't feel like a big star but I'm really not a big star, I don't get recognized at the chip-shop all the time. People are fairly nice about it as well, its not as if I have a hard time.

RD: What was this about "The worlds least complex pop group"?

David: It's actually a quote from a review, I think it was a critical quote, it was calling us uncomplicated. It was bad, but we actually thought it was quite good, because I don't think pop music should be complicated, as soon as it gets complicated, it gets pretentious. It's quite a simple thing, it's just four people playing music together. We were also doing that because there was another quote that said that all our songs sounded the same, so we made this T-shirt which says "The Wedding Present- All the Songs Sound the Same", and its been our biggest selling T-shirt ever, which is so incredible. So I'm not sure I should be happy about that, I was sad really! I quite like those little ironic things people say. People say things which are obviously completely stupid.

RD: Does the press upset you?

David: Well, they can't do really... Well, I suppose it does in a way because the group's very important to me. If there's criticism of the group I'll take it personally. But in Britain the press is so puerile and transient. There's a lot of press in Britain, more than America in proportion to our size, but it all seems to be the same people, its almost like a little clique of maybe 2 or 3 people over here in London that all know each other and all hang out and drink together. It's like public school- there's no private school here, is there?

RD: There is, but I imagine it's more like public school here.

David: It's like that, it's like the "old-boys" that work, and people get on because they know other people, and I don't really like it, it's nothing I'd like to get involved with, but it's there and I don't really care. It's very fashion oriented. I don't mind it.

RD: Are things going well, won't be splitting up in the next 6 months or anything?

David: Well, you never know, do you? I think its going well at the moment.

RD: Is there anything you want to add you think America should know about the Wedding Present?

David: No, nothing leaps to mind.



meantime

HELMET



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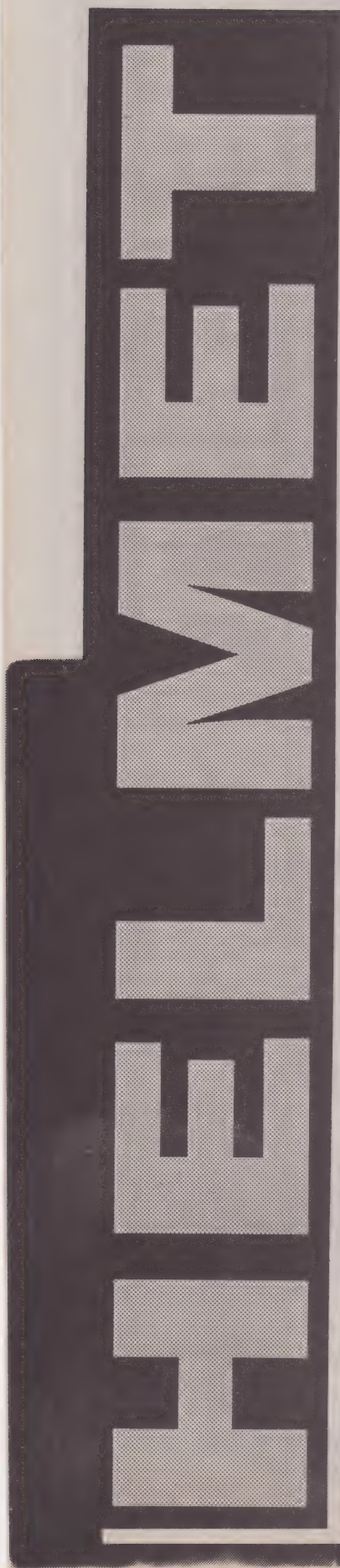
At the End Of the Day With Page Hamilton"

By Dan Druff

When the Helmet buzz really slipped into 5th gear about a year ago, a lot of articles were printed in several magazines, but that's all they were... "articles": Rock critic geeks over-writing page after page of lame descriptions and irrelevant metaphors, struggling desperately to convey "the Helmet Experience" via the written word. Save it for the record reviews, door-knob, cuz no one cares what you think. Once in a while a quote or two from an actual band member would pop up, but fuck... The point is, I've come out of retirement yet again, this time in order to give the world what I know it hungrily craves... no, NEEDS; A real meat and potatoes Q & A session with Page Hamilton, the ol' geezer behind all the Helmet hub-bub. And who better to give one to you idiots than me, their #1 fan? I really wanted to get to the bottom of this Helmet nonsense and after we had this lengthy conversation I think to some degree I accomplished that. I mean, no, I promise, I'm a really good journalist outside Los Angeles! I pretty much rule the UK. I'm really big there. I could never do a 'zine with Kirk Dominguez cuz I'm as big as he is there. I promise! I'm not lying! But enough about me.

This interview was conducted via the telephone a loooooong time ago in a galaxy far, far away. I guess it was around Xmas '91. Don't ask.

photos by Krk



PAGE HAMILTON • HELMET

Druff: ...I'm gonna try and go chronologically here... I've heard you mention Coltrane and Miles a lot, as far as influences. Why didn't you take up sax or trumpet?

Page: Because the first thing I ever got into was Led Zeppelin, and Jimmy Page was a guitar player and guitars were so available. It was like a logical "Middle America" choice to make.

Druff: At the time you started playing, you weren't really listening to Coltrane and stuff like that?

Page: Nope. At the time I started playing, I was listening to Aerosmith, Ted Nugent, and Led Zeppelin. Period. I mean I didn't listen to anything else, literally. Those were the only bands I had albums by.

Druff: Really? No Black Sabbath?

Page: No Black Sabbath, no. I was just really narrow in what I was into when I was at that age. And then I got a guitar at 17 and just started playing rock. Within a year I got turned on to Miles and Grant Green, who's a jazz guitarist, and through that discovered Coltrane and Wayne Shorter and all that other stuff on my own. I just totally took off in that direction, got real into it and kinda worked my way chronologically backwards from modal jazz to be-bop... then I got into big-band stuff.

Druff: All of this happened in Oregon?

Page: Yeah... I went to University of Oregon and I played in a big-band there and a jazz-combo. I had never played in a rock'n'roll band before.

Druff: Then you moved to New York in...

Page: ...in '85.

Druff: To go to school?

Page: I came here to go to grad school... at Manhattan School of Music.

Druff: So you know theory and-

Page: I studied everything: composition, theory, piano, jazz, guitar, all that stuff.

Druff: Why'd you quit playing jazz?

Page: I never quit playing jazz. I still love it and I'll always love it and I'll always have it there. Jazz is to the point where classical is; it needs to be institutionalized in order to survive. But with jazz in an institution, you're going to be exposed to people who are very closed-minded. You're going to be exposed to people who are great musicians and very open-minded too... I found that to be true in my classical music studies AND my jazz studies. I didn't find exploratory desire in a lot of my fellow students. They wanna sound just like Bud Powell or John Coltrane... I don't wanna sound like anybody else. I'm really into the electric guitar. I headed off in that direction after I graduated. I was playing in a rock band during my last year of grad school. It was kind of a "pop", weird thing and we did a lot of recording... didn't ever play out, it was just a studio deal. I finished my degree and decided that I was gonna pursue this. It's not that I stopped playing jazz, it's just that it's so time consuming... Music is so time consuming and Helmet has become so time consuming that I don't have time right now. But if somebody came along and offered me a jazz gig every Saturday night for 50 bucks, I'd take it.

Druff: And immediately quit if Helmet had to play on Saturday night.

Page: Oh, absolutely. Helmet has obviously become my bread and butter. It's the best musical thing that I've ever been involved with. But I'd prefer playing jazz every Saturday or every Tuesday or whatever, to doing nothing. It's done nothing but good for me... It's a great part of what developed into this music.

Druff: But jazz and noise are so radically different... how'd you make the jump?

Page: What happened was this: I was in that band when I graduated and I decided that it wasn't happening for me anymore. I wanted to discover something else, so I started looking through the Village Voice and auditioning for all kinds of bands that looked interesting... They'd list their influences and I'd go in there and hear all kinds of weird bands... a lot of crap... There was this ad for Band Of Susans. It looked interesting. They mailed me a bunch of press, I read it and I was like, "Oh, this is interesting." They were going on tour with Wire. It looked like it'd be fun, so I auditioned for them. They had me back for a second audition and asked me to join the band. I said "Yeah, sure." And we did the Wire tour. In that period of time I was basically completely immersed in noise and punk rock. I'd never listened to punk rock before that point. That was in '87, I guess. We were touring with Wire who was, y'know... a huge influence on music. So I got turned on

to a lot of shit. It was cool.

Druff: What about the lack of structure* in noise and punk, didn't that kinda turn you off? ("bad word choice here; should have said "intricacy" or "complexity" instead of "structure". Kids, please... stay in school. -Dan)

Page: Um, there's certainly no lack of structure in...

Druff: Well, I mean relative to jazz composition...

Page: Everything I've ever heard by Wire has more structure than 90% of what I've heard by Ornette Coleman. Jazz is the freest music in the world. The restrictions are limitless. When you're talking about be-bop, yeah, there are set rhythm changes and song forms whether it's a Cole Porter tune or "I Got Rhythm". Free music started with jazz, as far as my take on things. I think classical composers didn't get into free forms until free stuff was already happening in jazz. Maybe I'm wrong. Certainly with rock 'n' roll, the free forms aren't innovative in any way.

Druff: Ok, when did you know you wanted to do something like Helmet?

Page: After the experience with Band Of Susans. There was something in Band Of Susans that I dug. There were also things that I didn't dig. And I thought "Hmmm... God, y'know, I could do this. I love writing and I love all the possibilities with the electric guitar. I'd like to do something like this." I knew what they were doing that I didn't like. The music that I'm into, jazz stuff, classical... if you listen to a Bartok piece, there's

stuff in there that's just really moving. That wasn't happening with Band Of Susans the way I imagined it could. So I formed this band and just tried to develop it into something... it's still getting there.

Druff: I didn't think Band Of Susans was such a direct influence.

Page: You wouldn't listen to Band Of Susans and listen to Helmet and go "Wow, isn't that similar." But that experience in that band was the single most important experience for me musically up to that point. It steered me in this direction and exposed me to music that I was completely unaware of.

Druff: Then what exactly did you learn from working with Branca?

Page: Glenn was another piece of the puzzle that has to be considered as important, probably even more important than Band Of Susans. Glenn was part of the downtown noise scene, sort of the "father" of all these people... Thurston and Lee played with him around the "Symphony No. 3" period. People from Swans and different groups, everybody was exposed to Glenn. He's a very powerful personality, very opinionated, has an obsessive work ethic. That really rubbed off on me. I was always into people that were very passionate about what they did. That was Coltrane and Parker and Miles, that music is undeniable. To be around Glenn during those rehearsals and when we did that record ("Symphony No. 6") was just a great experience. This was the first guy I'd ever met who's music contained the same intensity and passion that I always wanted from music. I never found it, because I think so much of music is so self-conscious. The music I admired and was moved by is a lot freer... you don't feel like you have the handcuffs on... Glenn, he's just amazing. He's a very difficult person in a lot of ways, but I have nothing but praise for what

he does.

Druff: Has he seen any of your gigs?

Page: I have no idea. I haven't seen him. I doubt it. I haven't spoken with him since Italy, the last show we played. I don't think he really likes me... we both have sort of abrasive personalities. He may know about Helmet, he may not, I have no idea. But I love what he does, I totally dig where he's coming from.

Druff: The last I heard about this was that you were still in his orchestra. Is he still doing guitar stuff, without you?

Page: I'm not sure, I still speak with people from the group, Al Kizys and Carolyn Master who have a group called "Cabbages & Kings"... Ellen Watkins who is in a band called "[not sure, sounded like 'Of A Mesh']", and also Eric Hubel who plays with Foetus... I speak with these guys occasionally and everybody says "Oh, Glenn's got a new guitar thing happening, it's supposed to be happening in Spain in the spring." And I said "Great, I'd love to be a part of it." Glenn hasn't called me. If he does and I have the time, I would absolutely do it. But if he doesn't call me I would understand...

Druff: Which brings us to Helmet. I'm real curious about the name, when did that come to you?

Page: That was... yeah, Henry had already joined. That was in '89. We were eating lunch actually, and we were writing down every ridiculous name that you could imagine... y'know, taking all kinds of suggestions, people would say this or that,

laugh... At one point I was ready to call the band "Cry Ruth". And then, uh... What was the other stupid name? "Poly Orchids"...

Druff: Do you think it's possible that under one of those names, the band might have taken another direction... or attracted different fans?

Page: (laughing) I dunno...

Druff: I mean, I can't picture guys like Pantera going to see a band called "Poly Orchids" and saying "FUCK YEAH, DUDE!!!" y'know what I mean?

Page: Yeah, I dunno... interesting. I mean, we'd still be doing this music, the music was already being shaped, I'd still be writing what I write... But I'm real fond of the name Helmet.

Druff: I think it's a really powerful name without being too corny at the same time. That's kinda rare these days.

Page: It's a little more indicative of what we do, more so than Poly Orchids. We were just sitting there eating, Peter's sister was here from Australia... We were sitting with another friend of ours... Our friend said "You should call the band 'Helmut'!" Like Schmidt or Kohl or whatever... I thought it was hilarious, because I studied in Germany for a while and Helmut Schmidt was actually a chancellor when I was over there. I thought it would be really great. Then I said, "Well, let's just call it 'HelMET', let's not get into the german thing." I love the word, I wrote the word down. I was just sitting there going "God, what a great word. It's perfect. It's descriptive of the music and it's no bullshit. It's just a good name." And that was that.

Druff: Do you make it a point to always spell it out in those capital letters?

Page: No, the lettering I think we pretty much left up to Tom [Hazelmeyer] and John [Stanier]. We picked out the photo for the first single [same photo appears inside the CD booklet] and John did the layout. He likes that lettering, John's real into the graphic arts trip.



PAGE HAMILTON • HELMET

Druff: Both the single cover photo and the album cover are pictures of torture devices...

Page: Yeah, that just fits in with the name... those things fit over your head. And we just like the way those photos look. I thought the single was the coolest photo, and um... the album looked pretty good too. We'll probably get into something a little different now.

Druff: Ok, next topic... You told me "Repetition" was the first song you wrote in the key of D, does that mean you originally had a set of songs in E?

Page: Well, "Born Annoying" was in E, "Rumble" was in E... There were two songs, one called "Geisha To Go", another called "Shirley Mc Claine", those were in E. We had one song called "Bored Stiff", which we could probably still play, if we thought about it. Yeah, we had quite a bit of stuff written in E. Then I wrote "Repetition" and I really got into it, it was just a lot of fun just to write it. And that just broke us away from the "open string-New York Noise school of guitar" ideas, sort of liberated me from that. I've stuck with it for now.

Druff: As a guitarist, did you ever feel any, um... well, I guess for lack of a better word, "guilt" for using just one finger for all the main chordings and riffs?

Page: No. No, I never thought about it at all. One thing I learned in jazz was "less is better". Y'know, Coltrane played incredibly dense solos, but Miles could play one fuckin' note and it would have more weight than Yngwie Malmsteen, John Scofield and Mike Stern put together. Those people are all great musicians in one sense, but it just doesn't move me like Miles. So if I'm playing the simplest single fingered bar-chord in the world, it's just an incredibly intense rhythm in your face, and it moves you. I think "Bad Mood" is laughable, that riff... When I showed it to the band we were all laughing hysterically playing it. It was just so corny. But there's just a forward propulsion in that riff that's really satisfying... No, there's no guilt.

Druff: How did you go from laughing at riffs like that to wanting them on a record?

Page: Well, just because we were laughing at it didn't mean we didn't think it was good and just satisfying to play. I finished the song, it turned out good, and we ended up making a video out of it. I think there's a humor in our music that's way more, um... "submerged" than the humor in the music of someone like Weird Al Yankovich or Scatterbrain... but we're not setting out to be comedians, we're very serious about it. But there's also a humor in it, the sort of pompousness of big, heavy guitars and stuff. I think if you take yourself too fuckin' seriously about that stuff, you're gonna end up devil-worshipping or something...

Druff: We're not talking "parody" here, are we?

Page: There's a little of that involved, but it's just because I think we better understand what we're doing... We have a new song called "He Feels Bad" that'll be on the next record... It's just these big, heavy, D power-chords... it's just a HEAVY thing and we play it with complete seriousness and intensity and love it, but at the same time understanding that there's a silliness to rock'n'roll in general. I think the great groups and bands understood that. You can be incredibly

serious and address whatever topics you see fit to address, but there's got to be a little bit of sense of humor. Jane's Addiction to the Beatles to Van Halen, these supergroups all have a sense of humor about what they're doing. It's rock'n'roll, after all. The people that I can't into are people like U2 and Sting... I just think that they take themselves so goddamn seriously, they gotta go get nose-jobs, suntans, collagen injections... And that "emo-rock"... I dunno, I think it's corny, and I don't think they see any humor in it... Y'know? It's rock'n'roll, man... Get over yourself.

Druff: How about giving me a list of songs you just WILL NOT play any more?

Page: Well, I would never say "never"...

Druff: Yeah, but when you were out here last month, you told the crowd at one of the shows "Don't tell us to play 'this song', 'this song', or 'that song', cuz we're not gonna play 'em!'"

Page: Yeah... I was just being obnoxious.

Druff: Oh. Are there ANY songs you'd just as soon forget about?

Page: Yeah, I'd just as soon forget about "Impressionable" from Dope Guns & Fucking Vol. 5...

Druff: A pretty punk rock song...

Page: Pretty punk rock and I love listening to it, I'm glad we did it and stuff, but it's one of those things... a two minute punk wonder. Once you do it, you don't really feel like playing it much. Another song, "Taken", which I doubt we will ever do.

That's from that Ugly American compilation. That's a punky song too.

Druff: Yeah, but it also has those full-on noise chords... I really like that song.

Page: Yeah, it's not that I don't like these songs, it's just that I don't feel like playing 'em anymore. I have to be in the mood to play a song like "Bad Mood" or "Sinatra".

Druff: You'll still play "Sinatra"?

Page: Yeah, but very infrequently. We're to the point where I'd just as soon not play any of the first record. In California last month, we played "Blacktop" and "Distracted" every night. Those, for some reason, I still enjoy. Cuz we didn't play them as much previously. Some of the songs we've lived with for a year now, or more... a year and a half since they were recorded. The whole first side, "Repetition, Rude, Bad Mood, & Sinatra", that side was written and recorded a month before the other side. It was done and already on tape, we were playing it live and working on new stuff. The last songs we'd written were "FBLA, Blacktop, & Distracted". That stuff is still fresh enough, we've only played them 75 times as opposed to 150 times.

Druff: What about "Murder"?

Page: No, we will probably never play that again because Peter has a special device he uses to make all those funny noises, and he doesn't have that in his unit anymore. We could play the song easily... it would sound completely different though. It just would because the band has evolved so much. That was like the last of the "noisy" kinda stuff that we did before "Repetition". That was like the end of something on that record. Not really reflective of our direction at that point.

Druff: Were you happy putting

it on the album?

Page: Yeah, I really wanted to put it on there just because I thought it was really good. Just because it was an older thing, I didn't think we should exclude it. I thought "If we never play

this live again, I don't care... I just would like to have it on the record." I think lyrically it's one of my favorites, it's very sparse lyrically... and I just liked the way the lyrics worked. It was a very intense, emotional thing for me. It was written after a murder occurred across the hall in the apartment building I lived in. We had the smell, the physical knowledge that something was wrong. It was the smell of this decaying body in the building. We thought it was garbage, it just smelled nasty. We'd go up the elevator and we could smell it. The detectives came to our door on a Friday night and asked us where we were on that night. The friend I was living with at the time just totally broke down. From that point we were both kinda freaked out for a while. It hits pretty close to home when it's across the hall in the apartment complex you live in. The guy was brutally stabbed in his chest and throat and face... 23 times or something disgusting like that. Wrapped up in an oriental rug to rot in his apartment. I liked the way the song worked.

Druff: Yeah, I've tried so hard to understand the lyrics, but...

Page: Um, I think I can remember them: "Tight security/ Looks that challenge/ Savage end/ Aid the food chain balance/ Even the fabulous can't avoid a random attack to pass a boring night" Um... I'm trying to remember the second verse... [lots of muttering, humming, and mumbling] uh... Damn it! I can't remember the second verse... something about a fleet of dumptrucks... "Blue habits sap my strength/ A fleet of dumptrucks line my street/ Bludgeoned to death or shot in the head/ Murder down the hall/ That green monument won't prevent death"

Druff: What green monument?

Page: That's the Statue O' Liberty and everything that has to do with Ed Koch and Dave Dinkens, the mayor... the crackdown on crime in New York City supposedly... the civic pride that they've tried for years to restore in New York. At this point I'm convinced it's a fuckin' futile, worthless cause because nobody gives a shit around here and so the crime is just getting worse. That monument, and all the statements they can make about battling crime and fighting drugs, is not gonna prevent anybody's death because it can happen at any minute to anybody, completely innocently. And that's that. You live here with that knowledge.

Druff: And you stay there. I keep hearing so many miserable things about New York... I know you're happy there, but then you talk about this kind of stuff. What's keeping you there?

Page: Well... the band is keeping me here, to tell you the truth. The band and my relationship with the woman I'm engaged to. She was born and raised in New York. Her family is here and my band is here. We've discussed leaving, and when the time is right, we will. That has to do with the band. When I feel the band can live somewhere else, we'll discuss where we could live and go there. Or, there will come a time when the band will break up and then I'll move. It's a tough thing. You can't really just pick up and go, you develop root in a place. I came here just amazed by New York City and loved it for the first three or four years. Eventually it started to wear on me. At that point the roots had kinda grown before I'd known it. New York is certainly a place with many captivating qualities. But anywhere you go you're gonna develop roots. I've been thinking about leaving for the past year. I think in New York it's so much more difficult to uproot yourself than any other place. Maybe in another two or three years I can make it happen.

Druff: You sound pretty hesitant to say that Helmet could exist outside New York in any way.

Page: I dunno... Yeah, that's something I've thought about. It developed in New York, my interest in this music developed in New York. New York is where the most significant part of my musical maturation has occurred. I know leaving New York is gonna be the end of a huge part of my life. To take Helmet out of here, I don't know how it would exist in San Francisco or LA or Portland, Oregon or Miami. I think New York has been critical in what's gone into this music, just the experiences you have here... both lyrically and musically.

Druff: Good, we're back to lyrics... You've said you never wrote any lyrics until you formed Helmet. Did you have to really concentrate and work at it, or did the words just flow out naturally?

Page: I worked at it. Actually, I would occasionally write things down... not occasionally, I was constantly writing things down, like from 1980 on. I'd carry around a little note book with me and write down ideas and things I would notice on the bus, traveling, in Europe or whatever. Where ever I



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was, I was just constantly writing little notes to myself, a single word sometimes... So I was always writing, but never in a form where I was gonna present it to anyone. I was just writing pop tunes while I was in Band Of Susans, and that's what started me writing this pop music or whatever. I just worked at it and continue to work and struggle with it and will probably always work and struggle with it. As my singing improves and I gain more confidence in what I can do with my voice, I try different things and that certainly opens up a lot more possibilities for writing. Hopefully I'll continue to learn about singing and the lyrics can grow with that as well.

Druff: I'm sure you're aware of the fact that you can't understand a lot of the lyrics on the album, right?

Page: Yeah.

Druff: So why no lyric sheet?

Page: That's because Tom wouldn't put a lyric sheet in.

Druff: You wanted one.

Page: Yeah, I asked for one, but y'know he's basically a cheap bastard. He said "Page, that'd be TEN CENTS for every damn record! Why should I do that for you?!" I said "Well Tom, cuz nobody can understand my goddamn lyrics!" End of discussion. "Tom, can I have a lyric sheet in the album?" "No." "Oh. Ok. Thanks. I guess I'll talk to you tomorrow, huh?"

Druff: Didn't that piss you off?

Page: No. He couldn't afford it and I understand that. It's worked out fine. In retrospect, part of me is glad. It makes me continually think about the lyrics, cuz people ask me about 'em all the time. I have to kind of... not justify what I've written, but explain it to people. Even if I tell somebody the lyrics, they don't get it. My writing is not very literal. I won't go down as one of the great story tellers in the tradition of Bruce Springsteen. It's a different kind of thing. It's fun for me to constantly think about what I've written, and that influences my writing. Lyrics are a weird thing. They're probably the most personal part of any music. You are completely exposing yourself in a way that a guitarist or drummer or bass player is not. I'm proud of my lyrics, but also aware that I'm completely pulling my pants down in front of an audience, y'know what I mean?

Druff: Sure, but you still have a sort of buffer because they're so hard to understand.

Page: But I give them up immediately if someone asks me what they are. The only reason I haven't printed up lyric sheets for people who ask for them is because I'm lazy and kinda feel like it's rehearsing, y'know, sitting down and typing up lyric sheets and having them handy in my file cabinet to mail out to people when they ask for 'em... Well, I don't remember any lyric sheets in Stooges records, so what the fuck.

[I still say I should get one, seeing as I'm their #1 fan and all. -Dan]

Druff: I thought maybe the lyrics were more for your own benefit... like a catharsis.

Page: Um... Yeah, to a great extent, yeah.

Druff: I mean, the few lyrics I can understand seem like just little chunks of ideas, short phrases... just blurring out feelings.

Page: A lot of it, yeah. I think there are stories involved in some of 'em, like "Sinatra"... It's more like there's just a mood involved with each one, and one would assume that the mood is "pissed off" at all times. There's a great tone of frustration, too. Frustration with myself and the way we act, our weaknesses, stupidity. If I thought too much or worried about what people thought about the lyrics then I'd become self-conscious, and the lyrics would suffer for it. I really like people that have a freer way with lyrics. They'll expose themselves and not be afraid. I'm learning.

Druff: Are lyrics to songs like "Rude" or "Born Annoying" directed towards specific people you've met, or...

Page: No. Well, "Born Annoying" was inspired by a good friend... Me and another best pal of mine used to tease her about being incredibly annoying. I was living up there in Harlem when I wrote it. But it's affectionate... It's written in the first person, so I'm the one who's born annoying. "Rude"... that's something directed at sycophantic people. People that you're in conversations with that just fuckin' take up space, agree with everything just to make conversation, they won't leave you alone. You can only talk so much, and when a conversation ends, it's obvious. I was a bartender, so...

Druff: Going through that every night...

Page: Every fuckin' night, some drunk loser at the bar... "Rude" is just saying "Shut up!"

Druff: I figured it was aimed at the guys in the entourage thing you going here in LA...

Page: No, I wasn't addressing any of those irritating

bastards. O (Olivelawn), and uh... Those are great guys, they're funny as shit, they're fun to have around. That's part of the scene... Every time you go to fuckin' Sioux City, Iowa, there's gonna be 10 or 15 or 20 dudes that were there at your last show and the show before that. Every time we go to Sioux City now, we've played there twice, God, I love it! It's like "Hey man, it's so good to see you guys again!" Y'know, they've been living their whole life in Sioux City, or Cleveland, or LA, where ever they are, and you come there for your bi-annual kind of pow-wow. I love to see people that come to shows everytime you're in town, that's one of my favorite things about playing. You make friends with folks and every time you play you count on them being there. Maybe you won't hang out with 'em, you might never even talk to 'em 'til you get on stage or off stage or just pull into town... It's like "Hey man, what's goin' on?" I just heard from a guy from Montreal today. He said "Hey man, can I crash at your house?" I said "No FUCKIN' way, but you wanna get together for a beer?" "Get out of my life! But if you buy me a beer..."

Druff: This talk about friends has made me wonder, since Helmet took off has your amount of friends increased at like a geometric rate?

Page: Yeah, it's weird... I don't know the exact proportions, but it's been real tough around here on my phone, the phone is constantly ringing. So I've developed this unconscious rude phone persona. The phone rings so damn much, there's so much stress around the house with me and Mio (sp?)... The phone'll ring and she'll answer with this real sarcastic thing... like "Hello, Page Hamilton's residence." And nine times out of 10 it's some thing, whether it's an interview, or some record company... I think some of that'll pass when this record company thing dies down, when we make a decision to go with whoever we're gonna go with. But it's a good thing, goddamn, I can't complain about having people into what we're doing. I hope we can continue to make music that people will dig and the phone will continue to ring. But I prefer to get mail, you can go to your box and get everything at once and then you have sort of an organized way of responding... Sometimes you just don't feel like talking on the phone.

Druff: Let's talk about your guitar, I know you've gotten a lot of flack over it. [Mainly from O, who won't touch a guitar made after 1917. -Dan] Was it love at first sight?

Page: The first time I saw a guitar like that, I was up at ESP where a friend of ours works. They had this purple thing just like mine, only it was purple. It belonged to Vernon Reid (Living Colour) but he had never picked it up. They were working on it, and I said "Wow, this is fuckin' awesome!" They said "Oh, that belongs to Vernon." This was when they were endorsed by ESP. I went in there a couple months later to talk about an endorsement deal and they said, "Yeah, we could go for that."

Druff: They were talking about endorsing you before you even had an album out?

Page: Yeah, we had the single and all this press and stuff... So I went in and I said "There was this guitar that you said belonged to Vernon Reid. I dunno what it was. It was purple..." and they said, "Oh, it was a Horizon." "Do you have any of those?" "Yeah." And they pulled this pink thing out. I picked it up and played it and just

loved it immediately.

Druff: You didn't pay for that guitar?

Page: I paid cost for it, like 500 bucks. The fuckin' things list for this unreal amount, like \$1200 or \$1500 or something... I think it's \$1800 now. It's really repulsive. We're actually looking at getting some kind of endorsement deal where we'll get guitars now, or at least I can get guitars, cuz Peter likes Les Pauls.

Druff: I thought you said something about getting a new guitar, "a real guitar, not this Japanese shit..."

Page: I'm looking into Bolt... a new company from Pennsylvania. I've only picked 'em up, I haven't plugged 'em in. They feel great and they look well made. They're hideously ugly, even uglier than the ESP's.

Druff: Just total "Metal Up Your Ass" guitars?

Page: Yeah, yeah, with really ugly paintings and shit. But they seem really solid. I gotta plug one in and see how the pick-ups sound. I like the ESP cuz the pick-ups are a little bit fuzzier and more distorted than a Les Paul.

Druff: You just leave the stock pick-ups in your guitars?

Page: Yeah, stock ESP pick-ups, they're kinda cheaper. People say "Well, a lot of people like to put EMG's in these."

Why? I like this super-distortion sound. Really muddy, and I get a lot of good feedback and stuff out of 'em. I like 'em. I'm not really one to sit around working on guitars, I don't enjoy it. I'd rather just have an instrument I can just pick up and play.

If I had it my way, I'd have a guitar you never had to change the strings on but always sounded great.

Druff: You don't set your own intonation and shit?

Page: I can, yeah... I can do all that shit, I just don't like it. I just like to play.

Druff: Do you wanna say anything about the new record?

Page: Well, I can't wait 'til it comes out! We're just doing demos... The material's about 75% written. I'm anxious to wrap up this record thing by Christmas, I hope... have the verbal agreement by Christmas and have the contract done by the end of January.

Druff: Have you thought of any good titles?

Page: No, I don't have a title yet. But something occurred to me today, a phrase I've heard a million fuckin' times while I've been going to these record company meetings... Everybody says "Well, at the end of the day, it's the people you gotta get along with..." and "At the end of the day, who sells records for you?" At the end of the day... At the end of my butt... At the end of my dick... At the end of the day, it's hooters and beer...

("Like I said, this sucker is totally dated. By the time this gets printed, I'm sure you'll all know that Helmet eventually signed to Interscope Records (Primus, Gerardo etc.) and that the new album, entitled "Meantime", was released in June. The vinyl LP format of the same album and a new 7" have been released by Am Rep,

who might also release a re-mastered version of "Strap It On" which will probably include the "Born Annoying" single...)



GG ALLIN ROCK N' ROLL TERRORIST LIFE, DEATH AND ROCK N' ROLL

MAXING IN THE HOLE

GG ALLIN - 1992

MY MIND JUST SNAPPED IN THE MAIN POPULATION
I JUST CAN'T SEEM TO CONTROL MY SITUATION
FIGHTING WITH THE PRISON GUARDS, FIGHTING WITH THE CROWS
NOW I'M HANDCUFFED TIGHT
MAXING IN THE HOLE

THE OUTSIDE WORLD TO ME HOLDS NO COMMUNICATION
THESE FOUR WALLS OF CONCRETE
ARE MY LIVING STATION
DON'T SAY YOU UNDERSTAND
BECAUSE YOU JUST DON'T KNOW
THE COLD AND DARK FEELING
MAXING IN THE HOLE

YOU SAY YOUR HARDCORE SO PUT YOURSELF IN MY SHOES
WITH THE NIGGERS AND THE REDNECKS
THE SPICKS AND THE JEWS
FIGHTING EVERY DAY IS THE REAL ROCK SHOW
ROCK N ROLL IS NOTHING
MAXING IN THE HOLE

ALL YOU OTHER BANDS: OUT THERE ON THE ROAD
RETRACING GROUND
THAT'S BEEN COVERED ONCE BEFORE
WHY DON'T YOU TAKE A GUN
BLOW SOMEONE AWAY
PUSSY MOTHERFUCKERS, I'LL BE BACK ONE DAY

I'VE MET SOME TWO FACED FLOVIES
DON'T THINK THAT I DON'T KNOW
PLOTING MY REVENGE
ON THE WORLD THAT I HATE SO
NOW I KNOW, WHAT I HAVE TO DO AND HARD
KILL SOME MOTHERFUCKERS, YOU KNOW WHO YOU ARE

• WHY I GOT INVOLVED IN ROCK N' ROLL

FOR REVENGE ON EVERYTHING AND EVERYONE, TO DESTROY AND FUCK UP
EVERYTHING THAT EVER GOT IN MY WAY AND ALL THE OBSTACLES THAT STAND IN MY WAY.
MY ROCK N' ROLL IS MY REALITY AND THERAPY. IT'S MY ULTIMATE RELEASE.
MY MIND IS A MACHINE GUN, MY BODY THE BULLETS AND MY
AUDIENCE THE TARGET.

• ROCK N' ROLL UNDERGROUND

THE ONLY REAL UNDERGROUND OF RTR HAS TO BECOME A DANGEROUS
FORCE, IT MUST HAVE TRUE MEANING AS LONG AS IT COMMANDS A REAL
THREAT AND TERROR TO OUR SOCIETY, THE SYSTEM, THE GOVERNMENT
AND ALL THE OTHER INSTITUTIONS THAT ARE TRYING TO KILL IT. WITHOUT
COMPLETE UNCENSORED FREEDOMS TO EXPLORE ALL BOUNDARIES AND BEYOND
OF COMPLETE EXPRESSION, IT WILL BECOME MEANINGLESS AND COMPLETELY
ARBITRARY. MOST BANDS OR PERFORMERS ARE NOT WILLING TO SACRIFICE OR
TO GIVE THEIR LIVES FOR WHAT THEY BELIEVE IN. SO OBVIOUSLY THEY CAN'T
TRULY BELIEVE IN WHAT THEY DO OR SAY. THEY GO SO FAR AND THEN RETREAT.
BUT I REFUSE TO EVER RETREAT OR COMPROMISE IN ANY WAY. I NEVER
HAVE AND I NEVER WILL.

MOST BANDS ARE ONLY CONTENT TO RETAIN THEMSELVES OR TO RETRACE WHAT
I HAVE ALREADY LAID DOWN THE GROUNDWORK IN AND PAVED THE ROAD
FOR AND HAVE GONE WAY BEYOND. THAT'S WHY I AM THE COMMANDING
LEADER OF THE RTR UNDERGROUND AND ALL OTHERS ARE NOTHING
MORE THAN PHONY IMITATORS. MY TRACK RECORD SPEAKS FOR ITSELF.
ROCK N ROLL IS NOTHING ANYMORE. IT NEEDS TO BE DESTROYED AND
TAKEN OVER BY THE REAL OUTCASTS AND NON CONFORMISTS. WE NEED TO
CREATE A ROCK N ROLL WAR. BLOOD MUST BE SPORED AND PEOPLE IN THE
MUSIC BUSINESS POWER SEATS MUST BE KILLED OFF...

• PERFORMING

MOST PERFORMANCES ARE JUST THAT: PERFORMANCES. THEY ARE ONLY OUT FOR
SHOCK AND TERROR AS ENTERTAINMENT. THEREFORE, NOT ONLY ARE THEY
USELESS, THEY ARE LIMITED AS TO WHAT THEY CAN AND CANNOT DO. BUT AS
FOR ME, I'M OUT TO ANIMATE. MY PERFORMANCES ARE MY INNER MOST
LOCKED UP FEELINGS OF MY INTERIOR DEPTHS UNLOADED. THE WILD
INSTINCTIVE HUMAN ANIMAL. THEREFORE THERE ARE NO LAWS OR LIMITS
ON MY ROCK N ROLL STAGE. THIS MY STAGES CONSIST OF REAL VIOLENCE,
SAVAGERY AND BLOODSHED. AS A RESULT, YOU CAN USUALLY FIND MORE
FUCKING POLICE AT ONE OF MY GIGS THAN YOU CAN AT A MURDER SCENE.
BUT I DON'T GIVE A FUCK. THAT'S WHERE I SEPARATE MYSELF FROM ALL
OF THE OTHERS... I'M REAL, THERE AREN'T.

JAILS, PRISONS, HOSPITALS, PAIN, BROKEN BONES, TRAGEDY AND
ENDLESS HIGHWAYS ARE ALL JUST A PART OF MY RTR LIFE AND MISSION.
I WELCOME THEM AS MY LEARNING EXPERIENCES. PAIN CREATES
POWER, STRENGTH AND ENDURANCE. I WILL NOT COMPROMISE THAT
IN ANY WAY.

• FELLOW BAND MATES AND MUSICIANS

I DO NOT TEND TO GET CLOSE TO ANY OF THE BANDS OR MUSICIANS WHO PLAY BEHIND ME OR ON RECORDS. I USE WHOMEVER I HAVE TO USE TO GET WHERE EVER I HAVE TO GO.. I DEPEND ON MYSELF ONLY BECAUSE I KNOW THAT NOBODY ELSE IS WILLING TO GO THE EXTRA MILES IT TAKES...

• TOURING

MY LIFE IS A CONTINUOUS TOUR. WHEN TOURS COME TO AN END WITH WHATEVER BAND IM WITH, THEY ALL GO HOME AND I JUST CONTINUE ON. IM ALWAYS ON THE ROAD. MY HOME BASE IS A GERYHOUND BUS. I DON'T FUCKING STAY ANYWHERE FOR ANY GREAT LENGTHS OF TIME. (EXCEPT IM IN PRISON). I GOT TO BOARD WITH PEOPLE AND PLACES. IM ALSO THE KING OF BURNING BRIDGES. FOR ME COMING OFF OF A TOUR IS LIKE COMING OFF OF HEROIN. IT'S VERY HARD FOR ME AND ALL THOSE AROUND ME, SO I JUST CONTINUE TO ROLL WITH IT. IM A REAL SON OF A BITCH IF I EVER STOP MOVING...

• CAREERS

THE ONLY IMPORTANT CAREER THAT REALLY MATTERS IS THAT OF A CAREER CRIMINAL. FUCK THE LAWS OF THE GOVERNMENT. THIS LAND IS OURS TO RAPE. THEY SEND YOU OFF TO SCHOOL AND BRAINWASH YOU.. YOU GET MARRIED, HAVE KIDS, GET A JOB, BUY A CAR, A HOUSE, TAKE OUT LOANS AND BASICALLY D.G YOURSELF INTO A HOLE YOU'LL NEVER BE ABLE TO GET OUT OF.. THAT WAY THE STATE AND THE GOVERNMENT HAVE YOU IN BONDAGE. FUCK THAT SHIT. I WILL NOT EVER SUBMIT TO THOSE PIG FUCKERS. EVERYTHING I OWN FITS IN A SUITCASE AND I KEEP NO ADDRESS. NOTHING CAN HIDE ME DOWN IN ANY WAY. NOBODY RULES MY LIFE BUT ME...

• RELATIONSHIPS

I DO NOT BELIEVE IN FRIENDSHIPS OR RELATIONSHIPS. IT IS NOT NECESSARY. IT ONLY MAKES A PERSON WEAK. FAR TO BE INVOLVED IN A RELATIONSHIP OF ANY KIND MEANS YOU HAVE TO GIVE OF YOURSELF TO THAT ^{INDIVIDUAL} OR INDIVIDUALS, THAT WILL ONLY BREAK YOU DOWN. WHENEVER YOU HAVE TO GIVE ^{ANY PART} OF YOURSELF IT ONLY BREAKS DOWN YOUR DEFENSES AND MAKES YOU COMPLETELY VULNERABLE. SO I DO NOT GIVE OF MYSELF TO ANYONE. I ONLY TAKE AND PUT EVERYTHING I OBTAIN BACK INTO MYSELF, FOR WHICH MAKES ME MUCH STRONGER AND DURABLE BOTH INSIDE AND OUT. I HATE PEOPLE ANYWAY. THEY ALWAYS SEEM TO BE IN MY WAY. IM NOT A SOCIAL PAKSON. IM A SNIKE, COID AND HARD. I'VE REVEAL NOTHING TO YOU BUT ONLY WHAT I WANT YOU TO SEE.. THAT WAY MY ATTACK WILL GIVE YOU NO CLUES.

• SEX

I BELIEVE THAT ANYTHING GOES AS LONG AS YOU GET OFF ON IT AND IT'S MEANINGLESS. HIT AND RUN FUCKING. BIT STRAIGHT INTERCOURSE IS BORING AND FOR USELESS LOVE MAKING MORNINGS... AND INTO ORAL, ANAL, MASTURBATION, BODY FLUIDS, BLOOD AND DANGER. WITH OR WITHOUT A PARTNER.. IF I WANT A PARTNER I CAN FIND SOME STRONGER PROSTITUTE OR SOME DRUG WHORE BITCH. THEY MAKE FOR MUCH MORE FULFILLING SEXUAL EXPERIENCES ANYWAY. UNUSUAL SEX, GIRLS, AND ANIMALS ARE ALSO FAIR GAME. BUT VIOLENT SEX IS A MUST AND RAPE IS ALSO IMPORTANT FOR BOTH SEXES. IT'S OUR NATURAL INSTINCTS THAT WE MUST ALWAYS FOLLOW.

• RELIGION

IM GOD, JESUS CHRIST AND ~~THE~~ SATAN ALL IN ONE. THERE IS NO HIGHER POWER THAN THAT OF GG BEGIN. MY BODY IS THE ROCKN ROLL TEMPLE. MY FLESH, BLOOD AND BODY FLUIDS ARE A COMPANION TO MY MISSIONARIES...

• GOING TO PRISON

ONE SHOULD WEAR PRISON LIKE A BADGE IF THEY GO FIGHTING FOR WHO THEY ARE AND WHAT THEY BELIEVE IN. I LEARNED A LOT IN PRISONS. HOW TO BE A BETTER FIGHTER AND A BETTER CRIMINAL. IT HAS ALSO MADE ME A MUCH STRONGER PERSON WITH A MUCH MORE INTENSE MIND. IT'S A GREAT BASIC TRAINING IF SERVICE AND HUSTLE. I FEEL IT SHOULD BE MANDATORY FOR EVERYONE IN THIS COUNTRY TO BE INCARCERATED FOR AT LEAST ONE YEAR OUT OF THEIR LIVES. LIKE GOING TO SCHOOL. THEN PEOPLE WOULD REALIZE AND HAVE A BETTER UNDERSTANDING OF OUR JUDICIAL SYSTEM CORRECTIONS PROGRAM AND HOW FUCKING ~~WORTHLESS~~ WORTHLESS, CORRUPT AND DISCRIMINATED IT REALLY IS.. TO KNOW IT, IS TO BEAT IT.

• MURDER

MURDER IN OUR SOCIETY IS VERY IMPORTANT. I HEAR PEOPLE SAYING ALL THE TIME HOW THEY DON'T FEEL SAFE IN THEIR OWN CITIES AND NEIGHBORHOODS. SO FUCKING WHAT.. YOUR NOT SUPPOSE TO FEEL COMFORTABLE. COMFORT MEANS CONFORMITY. THAT'S WHY THIS SOCIETY IS SO FUCKING LAKE AND BOREDOM. IT'S VERY IMPORTANT TO CONFRONT PEOPLE WITH VIOLENCE (WHATEVER USE) AND TO MAKE OUR COMMUNITIES AS DANGEROUS AND UNCOMFORTABLE AS POSSIBLE. IT WILL MAKE PEOPLE UP AND KEEP THEM ALERT AND RESPONSIVE. SO MURDER IS A VERY POSITIVE THING. IT'S VERY ESSENTIAL TO ELIMINATE THE PEOPLE WHO PULL US IN ANY WAY OR GET IN OUR WAY.

• LIFE AND DEATH

ONLY WHEN YOU TENUOUSLY GRASP DEATH DO YOU APPRECIATE LIFE. THAT WAY YOU FEAR NOTHING. ONE MUST BE WILLING TO DIE A VIOLENT DEATH WHILE RISING TO ONE'S PEAK. WHEN A PERSON REACHES HIS PEAK BEFORE DYING, THEN SUICIDE IS THE ONLY SOLUTION. SUICIDE IS THEN THE ONLY WAY TO GIVE YOUR LIFE AND DEATH A REAL AND TRUE MEANING. OTHERWISE IT WILL BE USELESS. DEATH IS A VERY IMPORTANT PART OF YOUR LIFE. SO THE ONLY WAY TO MAKE IT EXCITING AND MEANINGFUL IS TO BE IN COMPLETE CONTROL OF THE MOMENT. IT IS THE ONLY WAY FOR YOUR SOUL TO REMAIN IN ITS MOST POWERFUL AND STRONGEST FORM GOING INTO THE NEXT REBIRTH. BUT THE TIME MUST BE RIGHT. AND NOT PREMATURE.. UNLESS YOU DIE FOR YOUR CAUSE IN THE LINE OF DUTY.. BUT WHEN YOU HAVE MORALE PEAKED OUT, AND ALL THAT MATTERS TO YOU HAS FAILED AND THE FIGHT IS OVER. THEN IT'S TIME. WHEN ALL IS SAID AND DONE, IT'S TIME TO MOVE ON.. DON'T LIVE AS PASSIVELY LIKE SO MANY OTHERS DO. OTHERWISE YOU WILL WASTEN AND THEN WHEN YOU DO DIE YOU WILL ALSO BECOME SOUL DEAD AS WELL. IF YOUR LIFE REALLY DOES HAVE MEANING, IT CAN ALSO CHOOSE TO HAVE MEANING. THEN WHAT GOOD ARE YOU. THE ONLY MEANING TO THE UNIVERSE IS IN YOUR HAND. YOU ARE IN CONTROL OF YOUR OWN SEE. SUICIDE IS YOUR LAST REWARD AND FINAL TRICK. DON'T BE CHEATED OF IT. IT'S YOUR FINAL CLIMATIC ADVENTURE. I WILL COMMIT SUICIDE ON STAGE WHEN I HAVE REACHED MY PEAK. THEN WHEN I AM DEAD, MY BLOOD WILL POISON THE UNIVERSE AND THEN MY SOUL WILL COME BACK AND RECLAIM IT..

GG Begin 46

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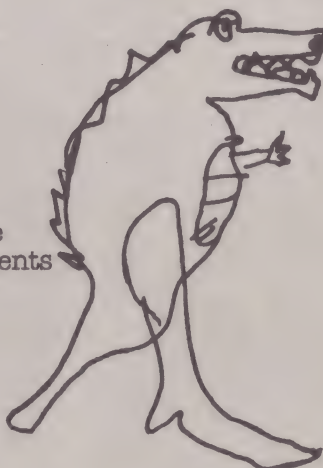
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ROCKET FROM THE

One of San Diego's most popular and best bands, Rocket From The Crypt, were interviewed by Ted outside of Al's Bar on 3/11/92. Special thanks goes out to Maria for help on some questions

Ted: We're going to start off with name and favorite Simpson's episode

Andy: I play guitar. I've like seen a total of five Simpsons and I think the bowling one was pretty cool. Where the guy taught Marge how to bowl.

Adam: I'm Adam and my favorite episode

Andy: What do you do, kid?

Adam: Oh. I play drums. It was the flaming Moe thing, with the drinks that lit on fire. Cause Aerosmith played there.

Pete: I'm Pete and I play bass and my favorite Simpsons is where Bart got the cordless microphone deal and put it down the well and he was like "I'm Timmy O'Leary. I fell down the well." And the whole town got together to save him.

Andy: (sings) "There's a hole in my heart as deep as the well with that kid stuck in" (laughter)

Pete: Sting guest stars and sings a song

Speedo: My name is Speedo. I play guitar and I sing and is the one where Bart shits on the lawn and gets reprimanded by his fucking grandpa or something like that.

Ted: Oh, that one!

Speedo: That's a lost episode.

Ted: So where's Paul?

Speedo: Paul went to get some food. He doesn't have a TV so it doesn't matter.

Adam: He likes the one where Bart comes out of the closet and admits he's gay.

Ted: Now Rocket started at least a year ago. I heard it started off as a joke band.

Adam: No.

Speedo: No. A fun band.

Andy: Party band.

Speedo: A party band.

Ted: You used to have girl backup singers and now you have a sax player. What made you decide to change?

Speedo: Saxophone stays in tune more.

Pete: Saxophone stands out front more.

Speedo: Saxophone is sexier.

Andy: We get along with the saxophone player.

Pete: We like the saxophone player.

Ted: So how was that tour you went on? What was the best thing that happened and what was the worst thing that happened?

Andy: We went to all these new cities and Paul stayed in the truck the whole time.

Adam: That doesn't answer the question.

Andy: He slept alot.

Speedo: It was cool. It was free food.

Ted: Well, let's have a good story and let's have a bad story.

Speedo: We were fucked up the whole time, every night.

Ted: No you weren't.

Pete: And we fought all the time. We didn't get along at all.

Andy: The worst thing that happened was below zero weather.

Speedo: The worst thing was striking these sticks together to fucking get our joints lit in below zero weather.

Pete: And the heroin would freeze before it hit our veins.

Ted: What was the best place to play?

Adam: Nazula, Montana.

Speedo: Portland. Satyricon. Fucking total shooting gallery. So much fucking smack you couldn't fucking believe it.

Ted: What was the worst place you played?

Pete: Satyricon. (laughter)

Speedo: No. Nazula. No smack in sight.

Adam: Couldn't even hook up, man.

Speedo: These fucks didn't even know what the shit was, man.

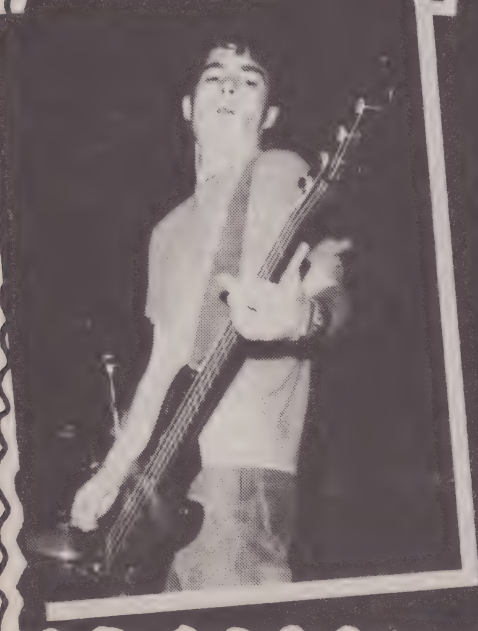
Ted: So I hear you guys have interesting tatoos.

Speedo: Fucking tracks! We just try to get them in cool configurations to match our favorite Led Zepplin signs.

Ted: Don't you guys have Rocket tatoos?

Speedo: Fuck, why don't you get one?

Ted: Because I think you guys suck. (laughs)



Speedo: We're going to kick your ass as soon as
Andy: This is a pretty dark alley, I don't know
Speedo: See the bottom of my foot? That's going to be on your face in a second
Adam: Some of us own tatoos.
Ted: Rocket tatoos?
Speedo: We collect them like we collect venereal diseases. Hey, it's no big deal.
Ted: So what's the inspiration for that last album cover you guys had?
Speedo: Some greasy fag wanted to get painted.
Ted: And who was that?
Speedo: His name was... what was his name?
Adam: Tim Johnson.
Speedo: He's not a fag. I used that as... that's very derogatory. I have nothing against homosexual people.
Adam: He's a good friend of ours.
Speedo: Here comes Paul with some food that he won't share with us because he's a total queeb.
(Paul walks up)
Paul: Hey guys! What's going on?
Speedo: We're doing an interview. Tell him your name and your favorite Simpson's episode.
Ted: And what you do
Paul: Uh... My name's Paul, I make kites and my favorite Simpson's episode is
(everyone laughs)
Speedo: What do you do in the fucking band, dork?!
Paul: I play sax, and my favorite Simpson's episode is the one where the dog licks
Everybody: That's great. Totally cool. That's rad.
Speedo: That's good. I didn't know you had a TV.
Ted: What's your favorite tour story?
Paul: My favorite what?
Speedo: That one dream. Remember?
Adam: That extra sleep he got.
Speedo: He's gorgeous to this day with all the beauty sleep he got.
Everybody: Next question.
Ted: Uh... ok. The next question is what would you ask yourselves if you were interviewing yourselves?
Speedo: What are my favorite bands?
Ted: OK, what are your favorite bands?
Andy: Fuck off.
Speedo: Fuck off. I hate those questions. Those questions are lame. I just have people ask me those to make them look stupid. Cause that's a fucking lame question.
Ted: How come you're having so many seven inches coming out? Why not save them for a full length album?
Speedo: We got the album. We recorded in April for an album.
Ted: So you got an album and four seven inches coming out?!
Andy: Seven inches are cool.
Adam: And a ten inch.
Speedo: One, two, three, four seven inches out and a cut on a compilation ten inch.
Ted: Is that the thing for Cargo?
Everyone: No.
Speedo: Our song on the Headhunter compilation totally sucks.
Andy: Pretend it's another band.
Ted: What happened to those red shirts you used to wear on stage?
Speedo: We can't afford to get them cleaned.
Adam: Can't wash them.
Ted: So what would you guys do on tour if you had more money? How would your stage show be different?
Speedo: Oh, well, we're getting it together.
Adam: More amplifiers.
Speedo: We're getting it together. I don't want to blow it because there's something in store. The tour on the next LP will be different from the red suits and it will be a lot better. It will be funded a little bit more because we'll

be making more money now that we're playing alot more now. We'll put it into the band and get some real duds. So, if you have fucking long hair don't even come to see us, cause you're a cock.
Ted: What's wrong with people with long hair?
Speedo: Nothing. They just don't belong to see us. They should fucking groom themselves once in awhile.
Ted: So how would you want people to react to one of your shows?
Speedo: I don't know.
Andy: Throw stuff.
Adam: Throw tomatoes.
Speedo: Fuck man, any response is.
Ted: Well, you don't like people slamming.
Adam: We want them to have fun.
Pete: Slamming is fine as long as they aren't hurting each other. Any reaction as long as.
Speedo: It just pisses me off when there's these fucking meatheads, man. Fuck the meatheads. Kill 'em. I mean let them fucking slam each other's heads into a wall and play the record. Fucking dorks. I just want to see people have a good time. That's what we're all about. That's why we're playing. If we could fucking fund strings and gasoline in our cars, and afford decent suits, I would be happy just playing parties, and that's the total truth. If I could just put out music on vinyl and play these fun parties, that's what I would do. 'Cause it's fun. I mean you want to play LA, you got to play some shithole. And if you want people to see you, you got to play out. So... it's nothing deep or anything. I just want people to have a good time. I don't give a fuck what they want to do. I like a response, but you can't fucking tell people how to act. You can't tell someone to fucking get off their ass and do the heebee jeebie if you fucking suck. So, you know, maybe we suck sometimes. Ultimately we're just there for ourselves 'cause we like to have a good time. There's a little bit of the whole attitude of getting it out, you know, playing to other people, but for the most part...
Ted: So does it really matter to how many people you play to? I mean tonight, there's probably going to be no one there.
Speedo: We'll have a good time, man. I mean, we haven't practiced in a while so it'll be good. It will be fun.
Ted: So when's the next full length album coming out?
Speedo: I don't know. They might hold it back a little while just because they want all the collegiate fucking greeks to buy it and play it in their frats. It's supposed to be out in the summer.
Ted: Will it be on Cargo?
Speedo: Yeah.
Ted: How do you feel about major labels?
Speedo: I don't have any contact with them. They ask us for records and we tell them what store to buy it at. I mean, you know, labels, major labels, they're going to ask for anything, but that doesn't mean that they're interested in it. It would be cool if we were on a major label, because we would be able to get more horn players and then Paul could like lead them all. And he wouldn't have to play that stupid thing. Lead them with a conductor thing. And he could play air guitar. He's rad at that.
Ted: What do you think about the San Diego scene?
Would you rather be anywhere else?
Speedo: It rules.
Andy: The San Diego scene is great.
Pete: Yeah.
Adam: Yes. People are cool. They don't beat each other up. There's good music, good places to play. It's not LA.
Ted: So you guys are going on tour again. Is that going to be right after the album comes out?
Speedo: I don't know. We haven't planned it yet, but it's going to happen.
Ted: Another nation-wide tour?

Speedo: Yeah Try and get some Canada in there, too

Ted: Who writes all the songs? Is it a collaborative effort?

Speedo: I do everything

Andy: Speedo's mom has a lot to do with it She's awesome

Adam: She's hot, man

Andy: She used to practice a lot She writes them (the songs) on her zither (various chitter chatter continues)

Speedo: Seaweed was wearing Rocket T-Shirts on MTV Aaron, our fucking bro from above

Andy: Arch-enemy/best friend

Speedo: Aaron is the Caesar of the Seattle scene. Come on, man, ask some more questions Do you want to know what records are coming out, on what labels?

Ted: Do you want to talk about it? I didn't know if you'd think that would be a stupid question or not? (laughter) I don't know, because everytime I come up with a question, I think it's cool and you think it's stupid OK, what records are coming out?

Speedo: Ted, you don't understand, man. We're putting on our punk rock facade, and too bad you have to be on the receiving end of it, but we need to seem cool

Adam: This is all our image

Ted: That's OK, I can take it. So you got one full length album coming out

Speedo: We have two songs on the Headhunter compilation, titled "Headstart to Purgatory", which is out. We have a 7" on Pusmort records with four songs on it, one of them a Red Sea cover. Seven-inch titled "Cut it Loose", which I don't know when it's going to see the light of day, but they're good, you know, pretty cool songs which we dig. A 7" on Helter Skelter records out of Italy, just entitled "Rocket from the Crypt" with three songs on it.

Ted: Now isn't that supposed to have a picture of you with GG Allin on the cover?

Speedo: No, that's on the disk

Ted: So it's going to be a picture disk?

Speedo: No it's not a picture disk, it's on the thing. Well see, the thing is when we went out and were in New Hampshire, we did a lot of dates with GG and we were doing like this.

Adam: We were at his house. You know he's really nice once you get him in a room just by himself. He's really down to earth

Speedo: He's a fucking cock, what are you saying? He's a total dick. He's cool. We did this GG thing. It was us, GG Allin and some righteous band, what were they called? MDC or something like that. And we did this whole European tour with MDC and GG Allin which was pretty awesome. So he posed that one with us and it was cool. We would do those things that you love, you know, where the whole band gets up there. MDC would come out, GG and his band. I would come out and we would do like "Louie Louie" and fucking "Die now", stuff like that.

Adam: It'd be like a medley

Speedo: And we would do things like the chicken squawk, but it'd be like chicken hawk squawk, you know cause the GG slant on it. It was cool. Yeah, they're bros. OK. So then we got that and this

Sympathy 7" which is going to be a picture disk, if all goes well. We haven't recorded for it yet, but we'll record it before we do the album. And you know, John's really fast with that shit, so it should be out really soon (in fact it's out now--Ted). And then the Sub Pop single of the



month, so whatever. Then we got a cut on a ten inch

Adam: With Superchunk and

Speedo: Seaweed and I think Unrest.

Adam: It's on Meat records, which is out of

Speedo: That's entitled "Stu", compilation 10 inch. Then we got this, oh yeah, down the road, we're going to be doing this. hopefully, if Merge is going to do this, we're going to do this Superchunk split 7" where we'll do Adam and the Ants songs, but I don't know if I should even be talking about that, because that's like way far away. We're going to do a song on Fist Puppet, which is a Cargo related label. We're going to do a cut on an MC5 compilation that they're doing and

Ted: I was going to ask why you never do any covers. I don't think I've ever heard you do one.

Adam: We did the Adam and the Ants one.

Speedo: We usually do the Adam and the Ants thing, I mean.

Adam: We have wanted to (do cover songs) forever, but we never could get it done.

Speedo: Well on the MC5 thing, they asked us. I'm not like the biggest fan. I dig them. I think they're really great, but until they asked us, I didn't have the tape in my car like I do now. I didn't even have a tape by them. I liked them and everything. I thought they were awesome, but we're happy to be doing that and we're going to do the song "Gold" because of our advisor Darren Sinclairma told us to do that. We do everything that he says.

Andy: He's our guardian.

Speedo: He's really our publicist, so you should be asking him.

Ted: It looks like you guys have the most potential to break big.

Andy: That's because of the GG Allin thing. He writes all our songs and choreographs our stage show and

Speedo: No, he doesn't. We are going to break it big, dude. We're going to hit it in every living room from here to fucking Poway.

(laughter)

Ted: Would you do a...

Speedo: We're going to do it man. We're going to. Here. We're going to end this interview right now. Write to

my address, P.O. Box 70234, San Diego, CA 92167 and write and have us play

Adam: you're living room.

Speedo: And we'll play anywhere

Ted: A tour of living rooms across the US.

Speedo: We'll play your living room. And if we don't

Andy: And if you want to get Rocket tatoos, we already have 57 people in San Diego with Rocket tatoos, so if you want to get a Rocket tatoo we will pay half the cost of the tatoo, if you get it from (our friend) Mark in San Diego.

Ted: Are you guys serious?

Adam: Yeah. It's been done

Speedo: Yeah. We have 57 tatoos

Ted: Does it have to look a certain way?

Speedo: It has to follow the guidelines, but you can get any color, any. It has to be the logo, and within the boundaries, you can do whatever you want.

Andy: It's a little Rocket. It's very simple

Ted: So are you going to break up when everyone has one of these tatoos?

Speedo: So what? You have the fucking memory

Andy: If you want one, write us

Adam: And you can get in free to any Rocket show, with your Rocket tatoo.

Ted: Are you guys serious?

Everyone. Yeah

Andy: We pay half and you get in free forever

Adam: Lifetime membership

Ted: Now that's a fan club

Pete: Yeah.

Speedo: And ask Adam why he doesn't have one

Adam: Too young. I'm too young





WHITE ZOMBIE SOUND LIKE HELL. THAT'S A COMPLIMENT. THEIR AMAZING NEW CD IS THE SOUND OF A BUNCH OF FREAKS WITH GUITARS HOT RODDIN' DOWN TO HADES TO HIP THE DEVIL TO SOME COOL BIKER FLICKS. THIS BAND WILL BE HUGE. DIG IT OR THEY'LL PUT THE WHAMMY ON YA! Martin McMartin

McMartin: So, Rob, what made White Zombie make the Big move to L.A.?

Rob: We started back there, in '86, we sorta hooked into that whole Sonic Youth, Pussy Galore circuit of bands, all that stuff, and that was gettin' kinda weird 'cause we didn't really fit. So then overnight it seemed like we started playin' with bands like Cro-Mags, Slayer, Suicidal, and that was funny too, 'cause we still didn't seem to fit in anywhere in NY. Then there was this whole new wave of bands, like Cop Shoot Cop, Helmet, so we said "Ah, lets move to L.A." We were a band without a city.

McMartin: Have there been line-up changes throughout?

Rob: The guitar players have rotated constantly. It's been the same for three years now, but for awhile there was a lot of switching.

McMartin: So how did you go from playin' around NY to landing on Geffen?

Rob: That was sorta by accident, because we were still on Caroline. We still owed them another record that we didn't really feel like making, so we were just stalling for time. We weren't shopping demos around. We were way too lazy to ever do that. We ran into this friend of ours, and some guy from Geffen was at his house who heard our "God of Thunder" 12 inch, and he came to see us and after a while signed us. It was weird because we really didn't have any songs. We didn't have anything. They sorta gave us, what seemed to us, a really big deal over nothing. We just based the whole album around one song.

McMartin: So you did the art on the record, and the whole package is amazing to look at. It looks like you have total control over what you're doing.

Rob: Yeah, we do, that was the one thing, we felt like we'd rather forget the whole thing, than sign to a label and get yanked around. So from day one it was like "O.K., we do everything. End of story."

They'd be like, "Well, it doesn't work that way at a major label." At first it was weird, but now they're really cool. Now they say "Do whatever the hell you want." We're gonna make another video, and they said, "Why don't you just direct it. We'll give you the money." Well, when they first met us, for all they new they were gonna give us the money to record, and maybe we'd just go hang gliding with the money or something. But once we made a real record, the album cover came out right, they trust us with everything now.

McMartin: Do you do any other art work outside of White Zombie?

Rob: Nothing really, now I just don't have time. I got a call the other day from the Ramones, to start doin' t-shirts for them, but we've been on tour every single day, and

I can't sit in the back of a van designing t-shirts, ha ha

McMartin: So where's the rest of the band? Why aren't they included in interviews?

Rob: Well, I couldn't find Jay. I don't know where the hell he is. Ivan spends all his free time at Zildjian and Remo, trying to scam free drum equipment. Sean's here somewhere in the building, but she wandered off. It's funny, they disappear all the time.

McMartin: Who's had the biggest musical influence on you?

Rob: It's funny, because I always say Kiss, but only because that was like the first band I ever bought records by, in about fourth grade. I thought Gene Simmons was the most amazing thing. It doesn't really influence us. I don't feel we have a Kiss sound, but when I saw them I was like "I gotta have a band. These guys are awesome."

McMartin: Obviously you're a big B-movie fan. Was it complicated getting permission to sample all those sound bites for the album?

Rob: Yeah, that was kinda a big pain in the ass. When we made the record we were just sampling like crazy.

McMartin: Yeah, last night at your show we were yelling all the missing sampled parts from the record.

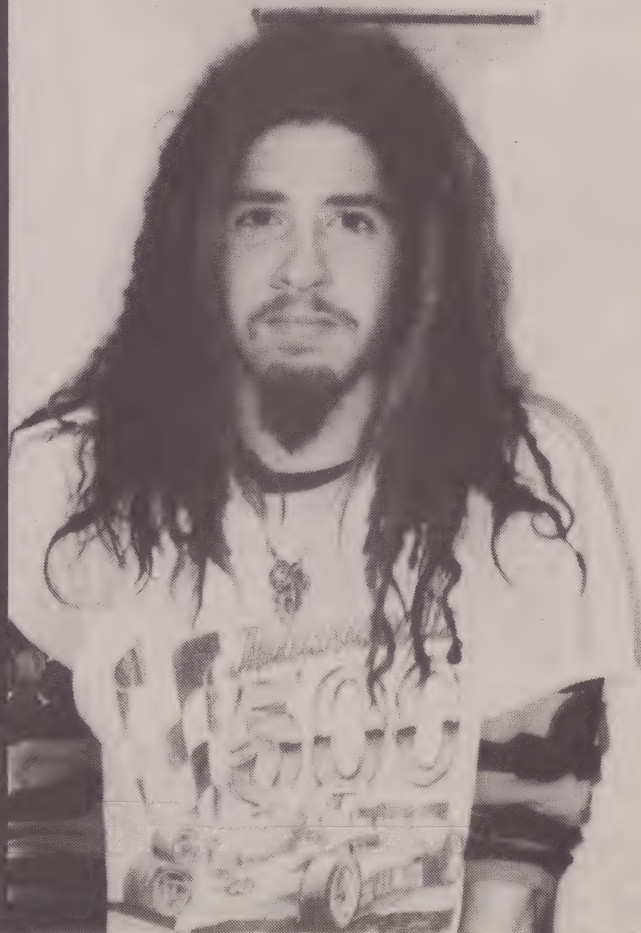
Rob: Ha, ha. Yeah, it's funny because now we don't even need it because a lot of the kids are just screaming them out. During recording we went crazy sampling those movies, and when we handed Geffen the record, they were like, "You can't do that!" So all the lawyers had to try and track down every single thing we sampled. It was chaos, trying to track down someone who hasn't made a movie for 40 years, whose probably like a janitor in a high school now, to get his permission.

McMartin: So, on this tour, how does Middle America react to White Zombie cruising down Main Street?

Rob: One of the shows we were really dreading was Kansas. I mean, come on, Kansas! You think that's gotta suck. The place was called the Outhouse, and it's like a stone room in the middle of a soybean field, with no running water, no nothing. I don't know how they hook up power. We pulled up and thought, "What, is one farmer gonna show up?" But it was the total opposite, the kids there were so desperate. A million of them showed up and went so mental, we thought we weren't gonna get outta there alive. We filled the whole room with smoke and strobes and they went crazy. When we were in the middle of Wisconsin, we walked into a Denny's, and it's funny, you hear forks dropping all over the restaurant. But there's about ten of us so we kinda take over.

McMartin: Was there any one bizarre incident from your childhood that set you off on this whole thing? Are there relatives of yours sitting around somewhere saying, "Where did we go wrong?" (Laughter)

Rob: I never really thought about it, but recently certain things started coming back to me. Someone mentioned Devo, and I thought, "Jesus, the first time I heard them was when my mom bought a Devo record, and played it for me and my brother when we were really little, and that was Mom's Fatal Mistake, ha, ha. Also, thinking back to the things they used to make me do when I was little. My Dad was always like, "Hey, the Texas Steel Cage Match is at the Boston Garden! Let's go!" So we'd go and watch



guys beat each other over the head with chairs, and bleeding all over the place. A bizarre family

(Sean, the bass player, tries to sneak in the room for a package, and decides to join the fun.)

McMartin: Maybe I can ask you the same thing.

Rob: (interrupting) Yeah, Sean, what's wrong with you! Ha Ha

Sean: Uhhmm, my parents had a hippie friend. I was down in North Carolina and you couldn't hear underground music. This guy was also into underground stuff, and he gave me this big bag of tapes one day toward the end of my high school years, and it had the Cramps, the Damned. The Birthday party. I saw the Butthole Surfers first show in NY and followed them forever.

Rob: Yeah, you know, there are those certain bands, you wonder, if they didn't have this band, what the hell would they do with their lives? Bands like the Cramps, what would they do? Those are the type of bands I always liked.

McMartin: Sean, any wild stories from the tour?

Rob: Tell him about that guy's leg coming off.

McMartin: That makes for good press!

Sean: That was pretty fucked-up. We were playing a show in Detroit, it was one of our biggest shows, a couple thousand kids, and there was an 8-foot high stage with a huge sign. Absolutely No Stage Diving!

Rob: They might as well have said, "Please, jump off the stage."

Sean: The kid were standing on each other's shoulders, every half a second, to boost each other up on stage, and then diving 8 feet down. It went fine, there was like always at least three kids on stage simultaneously for like an hour. We came back and did the encore, and right in the middle of the first song everyone was like waving at us from down below, trying to get us to stop. We were like, "Yes?" Some kid had fallen...

Rob: The bone was like, whoosh, right through the skin.

Sean: He was paralyzed for like 45 minutes until the paramedics got there. It really sucked.

McMartin: It got pretty wild last night.

Rob: For some reason they were prepared last night, but everywhere else people were like, "Well, we didn't think anything was going to happen." But by the end of each night there's like 50 kids on stage who won't get off and the whole place gets destroyed.

McMartin: But it seems like you encourage the audience participation.

Rob: (Laughter) All you see is bouncers with big fat butts all over the stage, it's annoying.

McMartin: Well, that place you played (the Cathouse) is just a disco in disguise. Anyhow, lately we've been asking everybody, have you ever had a UFO experience?

Sean: I don't think I've ever had an actual experience, but there's gotta be something to it, with all those Egyptian hieroglyphics.

McMartin: Have you ever been contacted Rob, ha ha

Rob: Last night actually, ha ha. I had this one thing once when I was in third grade, a UFO thing, but it's one of those things where as you get older you wonder, "Did I just make that up, or did it really happen?" But I actually got together with someone else ten years later who was there, and he was like "I thought I had made that up!" So we finally decided we did see it. There was this huge weird thing, a UFO-lookin' deal, just hoverin' over this cemetery. This school I went to was this little tiny brick school in Massachusetts, and ever since then, I dunno (pauses, then in spooky voice) I've felt like making mountains with my mashed potatoes. (Laughter)

McMartin: So what will you do for the next video, since Geffen seems to be leaving it up to you?

Rob: Yeah, it's gonna be for "Black Sunshine" which is cool 'cause Iggy Pop said he wants to be in it, so that seems pretty wacky, that somebody's gonna give me money to direct a video with Iggy Pop in it.

McMartin: He must really be in to doin' lots of little cameos for people lately. How did he come to do that voice-over on the record?

Rob: We had always heard that he liked us, from our older records. He had mentioned once in Rolling Stone that one of our old records was on his top ten list of records of all time. So we just called him up and asked him.

Sean: It was weird bein' in the same room with him.

Rob: We just sorta wanted to sit and stare at him. After we recorded the whole thing, he hadn't heard it yet, so he came over to our apartment, and that seemed really weird.

Sean: Yeah, he was just sittin' on our bed.

Rob: We thought, "He's in our apartment, let's not let him go! (ha ha)"

McMartin: Yeah, what do ya' do, give Iggy Pop snacks or something?

Rob: We were gonna do a "Misery" type thing, ya' know, tie him to the bed and not let him go.

McMartin: That would be hot! Well, I hope you have a sense of humor about this, but can you give the kids who read Flipside some Hair-Care Tips From White Zombie? (riotous laughter)

Sean: Don't wash it!

Rob: Hang upside down by it and stretch!



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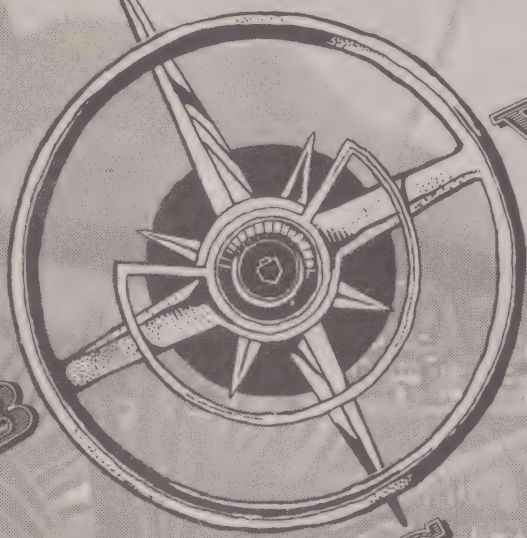
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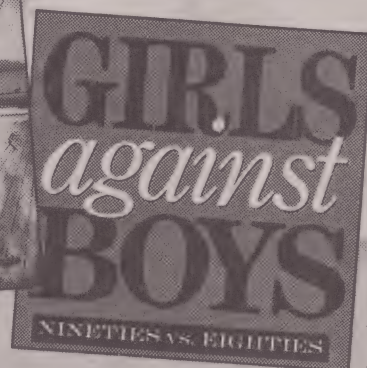
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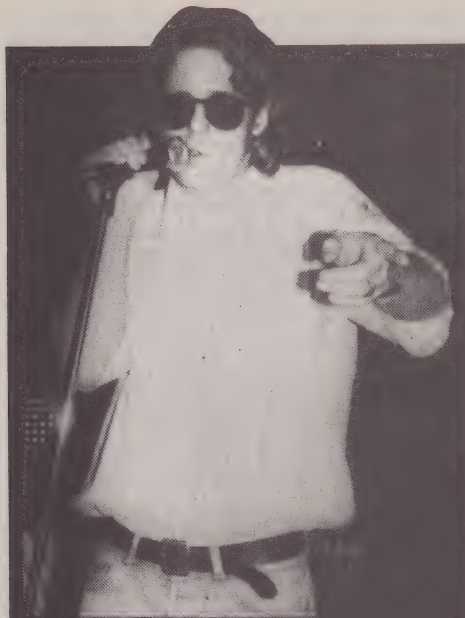
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Thelonious Monster have been around for about seven years and much like the early Replacements they are a band of extremes. At one extreme they are capable of well-crafted, soulful, meaningful rock and at the other, playing sloppy, chaotic, spontaneous stage jams. (It's hard to tell which version their fans like best.) Their band roster is like a who's who of L.A. punk rock and every gig is a guessing game as to who will be on stage that night. Will it be Dix Denney? Mike Martt? Zander Schloss? Flea? Always at the center is singer, Bob Forrest. With a Capitol Records deal for Thelonious and several side projects in the works (Including producing albums for Natural Fudge Factory Inc., Mike Martt and a spoken word record by Keith Morris) now seemed good time to catch up on what's been happening in the turbulent life of Bob Forrest.

Interview and photos by
Bob Cantu

Bob Forrest's Thelonious Monster

(Also present during the interview was former Thelonious Monster guitarist Chris Handson and ex-Circle Jerk and current Bug Lamp frontman Keith Morris. While we waited for Bob to arrive, the three of us talked about the early days of Thelonious.)

FLIPSIDE: The last time you left Thelonious Monster was to go to Italy or something like that, wasn't it?
Chris: Spain, actually. I quit the band last time, and the final time I think, to go to Spain. I spent about a week there. Things didn't work out. I went to Paris. Things worked out.

FS: How many times have you been in Thelonious? You're an original member, aren't you?

Chris: I am an original founding member.

Keith: I was the original manager. The first show that I got them they decided to play elsewhere because the guarantee was forty dollars more. They decided rather than play the Anti Club, they wanted to play the Lingerie.

FS: When was this?

Keith: It was about seven or eight years ago.

Chris: When did we start? It wasn't that long ago, was it?

Keith: You would know more about it than I do. I've just been kind of a fly in your ointment. A fly in your soup.

FS: Where was your first gig?

Chris: As Thelonious? I did a gig with Bob in our Orange County art band in 1980 or '81. We played at Al's Bar.

FS: What was that first band like?

Chris: Like an Orange County art band. Lot of strange instruments. We tried to do African rhythms.

Keith: What were you trying to say with your music?

Chris: The message was pretty depressing, I think.

Keith: Oh, gloom.

Chris: It was like an Orange County Gloom art band.

Keith: Without dark clothing or make-up?

Chris: A little bit of both. So, that was our original band. There was me, Bob and his girl friend and a couple of other kids from Orange County. I just thought Bob was this crazy art kid with an ascot around his neck, wearing like, wild pink shirts.

Keith: Did he smoke a pipe?

Chris: Almost. I thought he was this total art weirdo!

Keith: He's a chameleon.

Chris: He is. The first inkling I had that he was into rock was this one time we were playing this house party in Huntington Beach. A bunch of Orange County construction workers or something and we were playing in their garage. We did our art thing and some guys at the party picked up the guitars and started playing The Rolling Stones or something....

Keith: Wouldn't it have been Foreigner and Styx at that time?

Chris: Something like that. Bob picked up the mike and

started belting out tunes and screaming at the top of his lungs. That was my first indication that he would become the huge Rock n' Roll star that he is.

FS: You played on all three albums, right?

Chris: Yeah. Somehow I managed to be on all three albums. Barely on the first. Because the first time I quit the band was when I left for France. That was the night we recorded our demo with "Positive Train" and all that stuff. I came back nine months later while they were recording the first album. So I got in a little bit on that.

Keith: Who was in the band at the time?

Chris: All the founding members. Bob, Pete, Jon Huck, Dix, myself....

FS: You had four guitar players at one time?

Chris: I was the fourth. There was Dix Denney, Bill Stobaugh, KK and me. We actually played seven shows with four guitar players. That didn't last long. It was kind of unmanageable.

Keith: Yeah, tell me about it!

FS: What did you think of the line up after you left?

Chris: I think it was a great line up with Zander and Dix. I think they're better than ever. They have not suffered from my lack of input.

FS: You co-wrote a number of Thelonious' songs with Bob....

Chris: More than I've gotten credit for. There was a group effort, as Keith knows.

Keith: I never contributed anything to the band music-wise. I was asked to produce the first EP. That was a nightmare. I got into the studio and it was more like a babysitting job than a recording session. I spent more time going out and purchasing chilled alcoholic beverages for the band.

Chris: Keith has given us much spiritual guidance over the years.

(Bob makes his grand entrance at this point and tries to convince Chris to re-join Thelonious Monster.)

Bob: If Chris would come back, there'd be no question. He'd be back in the band in a second. It would solve my Zander problem.

Chris: I told you, I'm learning to play bass.

Bob: No, guitar Chris. You play guitar in your own personal style. You cannot play bass in your own personal style with Pete Weiss.

Keith: Too much chaos?

Bob: One of the best reviews of the band was that "Pete Weiss' drums sound like a set of drums being thrown down a flight of stairs with a mike at the bottom of the stairs."

Keith: Who said that?

Bob: Creem magazine.

Keith: That's brilliant. That's the nail being hit right on the head.

Bob: I would love for Chris to be back in the band. It's a very peculiar situation with Zander.

FS: Is he joining the Chili Peppers?

Bob: No. Arik is. Do you know that guy?

FS: No.

Bob: You know the band Marshall Law. He's Lonnie Marshall's brother that was in Joe Strummer's band. He's a guitar player that just rocks. But, I think Zander, technically is a more versatile player that the Chili Peppers need. They need to play songs like "Under The Bridge" and funk, hard rock things. Zander's so much more adept at that. The Chili Peppers are such a commercial product, as much as Flea wants to act like rocking out and playing music is the only thing that's important. Basically, the only reason they didn't have Zander in it is because of what he looks like. He doesn't fit in as the all-American California dude. And that's the bottom line. I have a personal.... not grudge.... against the Chili Peppers. I don't know if it's even resentment. It's a lot of envy. On the one hand.... I don't understand that kind of music. By them or by anybody. I don't understand songs about partying on girls' pussies and swimming with dolphins. I don't know. I've never seen Anthony swim with dolphins and I've heard he parties on girls' pussies. It's not really what I want to know about Anthony Kiedis. That I can learn from. That can make me feel better about my life.... through music. Which is what I think music is for. With this new album.... he's really done some soul searching and made a great album. "Under The Bridge" is as good a song as anybody has ever written. Paul Westerburg, Bob Dylan or anybody. I have a lot of envy about the Chili Peppers. And for them to ask us for their second guitar player in three years.... fuck! It's like were a fucking farm team for them! Or their just too lazy to go out and look for new people. They just get who ever's in Thelionious Monster when they need one. Unfortunately, they've never asked Pete Weiss to be their drummer!

FS: You and Pete (long time Thelionious drummer) have hashed some stuff out....

Bob: Yeah, it's all worked out. I can accept Pete now, where as before I couldn't. I always blamed Pete's

listen to no one...." it's a very emotional part. And Pete knows it. You can feel it in his drumming. Unfortunately, he doesn't practice enough to feel it and keep the beat steady. But, it's better than having a drum machine with hair.

FS: You've had so many members in Thelionious Monster, have you ever tried another drummer?

Bob: Uh huh. We had one other drummer that was worse than Pete! But he was Exene's husband at the time and I loved X so much and I wanted to hang around X so much that I got him in the band. It was just so exciting to have Exene at my house making dinner.

Keith: Didn't he end up playing guitar for a while too?

Bob: I don't know. Maybe. But he did get us a gig opening for X at the Whiskey when they recorded their live album. That was enough to have somebody be in the band. But I made a solo record with studio drummers and they don't give a fuck what you're singing. They just want to know how long they're getting paid for.

Keith: How big is the pay check.

Bob: They get \$330.00 every three hours a session. And people like Stan Lynch and Jim Keltner get double, triple scale. So, they get nine hundred dollars every three hours and they could care less about my songs about my parents or whatever they're about. Obviously they don't give a fuck. I've played with some of the people in Tom Petty's band and if you've heard "We Need Peace In L.A.", you know where those kinds of musicians are coming from. "Piece Of Shit In L.A.!"

FS: Yeah....

Bob: The solo album was so soulless and I tried my

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about. And that's what I wanted to do. I'm not interested in being this cult hero, underground, starving, borrow money from Keith Morris guy all my life. I want to be able to make a living playing music. And I think most underground music is shit. Pure shit! That's my personal opinion.

Keith: Can you cite any examples?

Bob: Well, everything in this town but the Muffs and L7. The Free Wheelers, I like them a lot. All the rest of it is shit. There's no difference between these shitty KXLU bands and Michael Bolton. And it doesn't matter if you're a college little geek trying to be Johnny Thunders or you're a sellout fucking pig trying to sing a Percy Sledge song for the three hundredth time it's been covered. If it's shitty, it's shitty. I'm not a big champion of underground college music. I like Spinout. That's a fucking great band. I like 3D Picnic. Keith hates them.

Keith: I don't hate them. I just don't have any opinion on them.

Bob: I think punk rock changed the face of music and then ended up making it a million times worse. That's my personal opinion. There are so many bands and it's so drenched and it's so ridiculous. They're all trying to put records out. They're all trying to tour. They're all

fucking starving....and it just gets in the way of people who do it well.

FS: Doesn't it give the really good stuff something to stand out against?

Bob: It's hard. Soul Asylum, I love. They're probably the best live band of alternative music. I used to like the Leaving Trains.... but now.... I read that interview with Falling James last issue.... I think he's goin' nuts! Something's wrong. He's got some kinda chemical imbalance or something. I used to really like them, though.... when they were playing the Anti Club. Before the "Fuck" record. And when they had Sam Merrick they were good too.... Oh, there's a band that sucks. The Nymphs. Inger is a real interesting girl. I like just seeing her in a bar and hearing about her latest escapades.... but as far as the band.... I'm not really interested in it. The 24 track demos Keith produced are a million times better than the album that came out. I'm being real negative and I hate to be negative.

Keith: Well, you're just a negative asshole to begin with.

Bob: Well, I think that the Nymphs get all the attention and focus and a big major record deal and there's bands like the Free Wheelers and the Muffs that are struggling and it's not right. Just because some girl pees on a desk at a record label and is pretty does not mean she is talented. She actually wrote some really good lyrics but the music.... Who produced that album?

Keith: The guy who produced Black Sabbath.

FS: Bill Price.

Keith: He produced Black Sabbath and Guns and Roses. Wouldn't you like to be a member of Guns and Roses?

Bob: Yeah. If Axyl quits, I'm auditioning. There's two bands I thought were not very good, just to show you what I know, I'm just an asshole: I thought Guns and Roses are just a lame Aerosmith copy and no one will buy that shit, and I thought that Perry Farrell was just insane and no one would ever take him seriously. He was just too trippy.... like, when we played that gig for him at that motorcycle thing.... What was that?

FS: What motorcycle thing?

Bob: We opened for them at this art loft with a bunch of motorcycles parked in the loft. About forty people showed up. That was a great band. That was what was good



inability to drum and our sort of lameness as one of the reasons why we never had.... a big chance at success, like our friends' bands had. Because, you'll hear any producer, any record company asshole A&R dick will tell you "Oh, you need a great drummer! This guy speeds up. He plays like shit...." The bottom line is: He plays pretty good for a guy that only touches drums at sound checks and at gigs! And also, he has his own personal style. He is the only drummer that listens to what I'm singing. You can tell by his drumming. When I start singing in "Swan Song", "Oh, but you, you don't

hardest to sing. I thought the idea was we could make a real slick, Tom Petty-ish, Bob Seger or whatever.... type of commercial music. And I could sing my lyrics with my whiney little.... whatever it is, type of voice and it would work. It would be interesting. It could be played on all kinds of commercial radio stations but have these songs, y'know. That are about, like, relationships with my family, relationships with my son.... I have an illegitimate son and there's a song about him. Songs about interesting things. Not just love, love, love and rain and whatever the fuck these assholes like Michael Bolton sing

about them. Eric Avery was a fucking great musician. And Steven Perkins is the best drummer in this town. Dave Navarro is great. But Perry is not "Artist of the Year". The band was a great sounding live band. But, I think that Pornos For Pyros will prove that it's not all Perry Farrel.

FS: Have you seen them?
Bob: I saw a video of it. Perry is not a genius. He's a loving, funny and whatever, interesting.... but he's not as heavy as everyone makes him out to be. Pornos For Pyros will be his downfall. I predict.

FS: You wrote a song about Perry. What happened to that?

Bob: It's on the new album. It's about Perry Farrel and his girlfriend and my old girlfriend Sabrina. Sabrina has a band called Magic 8 Ball that I haven't seen. I don't tend to go to my ex-girlfriends' gigs. I haven't been to a Mary's Danish gig for a while.

FS: When Stormy Weather came out, things were really promising for the band.... so, what happened?

Bob: We were all on heroin..... except for Chris. He was on wine coolers from 8:00 a.m. 'till passing out at night.

Chris: Well, at least I haven't had the urge to visit the local pawnshop!

Bob: What really blew it was, I thought that we should make a video of "Sammy Hagar Weekend" and the record company thought that we should make a video of "So What If I Did". And I'm such a stubborn, belligerent asshole, like I've said probably three times now, that I went on the radio and said what a bunch of assholes the people at Relativity were and they didn't know shit about music and they should listen to me and we should make a video of "Sammy Hagar Weekend", that I couldn't wait to get away from Relativity and I hoped they fucking dropped us. And it happened to be that they were piping in the radio interview all through the building at Relativity, so that everyone could get familiar with the new band! I sat there just ragging on them for about a good hour. I thought they would take it as a joke, but they didn't. So they pulled all promotion and all help after that. And that's right when things were going good. They not only wanted to let us go, they wanted to destroy me because I had embarrassed them. So that's part of why we haven't made a record for four years. Relativity held us up and fucked us under. They also deleted "Stormy Weather" and "Next Saturday Afternoon" off their catalog. They won't sell it. You can't buy it anywhere. So I fucked up in that respect. And the heroin didn't help. Mike and Rob and I were really deep into it. I think Chris quit 'cause of this.

FS: Did you?

Chris: Well, that's part of it. I was getting kind of disgusted.

Bob: It was really disgusting. We could never rehearse 'cause the heroin dealer knew where we rehearsed. He would come by and practice would be over. Mike and Rob and I would run upstairs and do dope and take off. Rob would go back down and play and nod out while he was playing. Remember that? He could just fall asleep and play at the same time. So, it just disintegrated. We were doing a lot of heroin.

FS: Did Rob Graves' death have anything to do with you reforming the band?

Bob: Rob's dying had a lot to do with it. I just felt real horrible about it. Because... at the first couple of real

important meetings with RCA, when we were going to sign this big record deal as Thelionius Monster, Rob missed that one. It was a real important meeting and he missed it. He was bummed out at me. We'd been fighting over.... I don't know what.

And Mike was so high, he fell asleep at the table at this fancy restaurant with this RCA president. But, I was holding it together. I know how to maintain and the two of them didn't. And, as I told you I always thought that Pete was a real horrible drummer. So I was here in a band with a bass player we were kicking out, a guitar player that wasn't going to be able to function much longer, Chris quit 'cause he didn't want to be a part of it anymore, Dix quit 'cause he was getting the Weirdos back together.... and then there was me. I totally charmed the RCA guys. They thought I was the greatest genius, Mr. Personality...

Keith: So they started kissing your ass.

Bob: So, they said "These guys are basket cases. We would sign you just by yourself." And I said "To the same deal that you're offering Thelionius?" And they said "Yeah." That Thelionius deal that I signed then as a solo artist was an eighty thousand dollar bonus for signing the record deal. Eighty thousand dollars, cash. For me! It was gonna be split between six of us, now it

was going to be for me. The first album budget was going to be an unlimited album budget to be determined between me and the president of RCA records. I could have any and every musician I wanted. Including all my idols. Al Cooper played keyboards. Tom Waits sang on it. Stan Lynch played drums and Bob Dylan was going to play harmonica on it.

FS: Wow!

Bob: I was blown away! It was like my dreams had come true.

Keith: Did you talk to Peter Frampton?

Bob: No, he was the only one. So, I signed this deal and got all this money. By this time I was living with this movie star's daughter, we had big cars, got to go to movie premiers, it was the high life that I'd always wanted to live. I'm not into sleeping on floors and in vans and playing for forty people at every punk rock club for the rest of my life. I wasn't into that. So I started making this solo record and I was so perverted by everything and I wanted to be a success so badly. I ended up compromising in every way I could. Including doing a worse version of "What Becomes of the Broken Hearted" that Michael

Bolton would probably do. It was the worst piece of shit solo record. Chris played on a couple of songs. My friends played on some songs to make it more hard edged. So we'd have these totally awful slick Don Henly tracks and we'd bring Chris Handson in to play a guitar line and they'd mix Chris' part down to nothing. But it

would make me feel better. It was awful and RCA knew it was awful. They had spent Four hundred and fifty thousand dollars to make it and when you spend that much you expect something commercially viable to sell. And it wasn't. It was too weird. So they decided they were going to drop me. And at this time Rob had died. Of an overdose. That really made me feel very guilty and bad. I felt like I had fucked him under. We did that sort of memorial concert to him and we played as Thelionius Monster again. I had been playing with these studio musicians for like six months and they were so lame. They were just so fucking lame. They've been riding in Lear jets with James Taylor too fucking long or something. They have no idea what's going on.

FS: They're out of touch....

Bob: I worked with this one guitar player named Danny Korchmar, he works with Don Henley. I was saying that I wanted this one song called "Blood Is Thicker Than Water" to sound like the Clash. And he goes "Clash?" I said, "You mean you never heard of the Clash before?" And he said, "Clash? No, I'm not familiar with that. Name a song, maybe I'd know it." So I said "London Calling..." He said, "No, I haven't heard that." I go, (singing) "Should I Stay or Should I Go Now..." And he goes, "Yeah, that was a pretty catchy tune. That wasn't bad...." This is a guy who has worked with Linda Ronstadt, Jackson Browne and Don Henley. This is a long way from Flipside magazine, brother.

FS: Yeah.

Bob: I'd record a song and bring it home. I was living with my girl friend Stacy and Keith at the time. On the cover of "What Becomes of the Broken Hearted" The producer and the record company had listened to it and they said "It sounds great, you sing it great but it doesn't have that hard edged feel that Thelionius had. Isn't Anthony from the Chili Peppers one of your good friends? Do you think he would want to rap over one part of this?"

FS: You're kidding?

Bob: No, I said, "I'm sure he'd do it." So Anthony wrote this rap: "The man who sings that he's running away/ Well, I saw him coming back just the other day/ He said, Piece of mind is not so hard to find/ Go ahead and look

for it in your own backyard/ Yes love comes and yes love goes/ This my friend, everyone knows/ Get out of your bummed out life at the Heartbreak Hotel/ You know, life could be swell"..... The chorus fades out. The background singer on "What Becomes..." was this terrible triple scale studio background singer named Tommy Thunderbird. Horrible, awful singer. He's the guy who sings "Fifty nine, seventy nine, ninety nine" on the Del Taco commercials. That guy got Eleven hundred bucks to sing background on the fucking thing. The same amount it cost to make the first Thelionius Monster album. "Bummin' My Life" cost the same amount! But, I had to have a hit. I had to have a fucking hit! So, I'd come home and play it for Keith and Stacy in the living room really loud and try to like it. I'm going, "It's good, isn't it Keith? It's good. Don't think of it like Thelionius or Replacements type music that we like. Think of it in terms of what's played on

Top 40 radio. It's good, isn't it?" Stacy walked into the other room and she was like "Oh, my God! That's the worst thing I've ever heard!" And I go, "Fuck you! It is not! You don't know what you're talking about! It's a hit!" I was just nuts. I was just insane.

Keith: It was a humbling experience....

Money goes fast. Trust me, it goes... I just lived like a fucking pig. I lived the way Courtney Love and Kurt Cobain are living right now.

We were all on heroin..... except for Chris. He was on wine coolers from 8:00 a.m. 'till passing out at night.

Bob: It was horrible and over produced and they were going to drop me. So, Rob died and we got back together to play a tribute to Rob and it felt so right. Pete and I started talking again. We got Thelonious back together to play some gigs and RCA heard us play live again. They weren't going to drop me. What they wanted to do was go and re-record all the songs I had done with the studio musicians again with Thelonious Monster in Memphis. So, we went down there and recorded ten songs in nine days and mixed them for six days. Made the whole thing for Forty five hundred bucks. Brought it to RCA and they said "Oh, my! This doesn't have any hits! This is almost like..... punk rock! This is not right at all!" So, now they had a four hundred and fifty thousand

dollar version that was over produced and horrible and a forty thousand dollar version that was too under produced and too rough. So they dropped us. And we signed up with Capitol. Capitol is buying all the stuff that we did as Thelonious Monster for fifty thousand bucks. RCA took a half million dollar loss.

FS: They'll write it off.

Bob: Yeah. They'll make Clint Black pay for it. The Capitol people love us. They don't expect any hits. They just want us to tour and tour and tour and be a band. The Buttholes are on Capitol, the Beastie Boys are on Capitol, and I'm excited to be a part of it.

Keith: Megadeth are on Capitol.

Bob: Well, they're not one of my favorites, but... I heard Dave Mustang's in a Twelve Step Program because he loves too much. All these fucking Twelve Step Programs.... bunch of fucking shit! People drink.... alright. You drink too much - you need to do something about it. You love too much - fucking snap out of it! You eat too much, stop eating! You don't need to ask

"God" to help you. There was this girl I saw at an AA meeting talking about how she changed addictions. She's three and a half years sober but now she's addicted to sex! Now she's going to Sexual Anonymus and she's been celibate for three days! What is going on in this city! These people are fucking insane!

Keith: It's a beautiful place to live.

Bob: It's a great place to live. But anyway, that's the experience I've gone through for four years. That's why Thelonious hasn't had a record out, and that's why we're playing Raji's instead of the fucking Greek Theater or where ever.

FS: So what happened to the eighty thousand?

Bob: What did I spend it on? I gave some money to Pete, Rob and Mike. Did I give you money, Chris?

Chris: (shakes his head)

Bob: Oh, Chris was going to be in the solo touring band. To give it that hard edge. I think he would have ended up a T-shirt salesman.

Keith: You didn't pay me back the thousand you owe me....

Bob: I haven't got it! I blew it on good stuff, though. I bought a brand new pick-up truck, a CD player and every CD and album I ever wanted. I bought a little bit of heroin. Paid for my rehab center. That was a lot of fucking money. Money goes fast. Trust me, it goes. Plus, when you become this sell out pig, business man - want to be a rock star, here's what you get: You get \$80,000. The manager takes 15%. That's \$12,000. Business manager and the lawyers get 5% each. \$4000. each.

And the government gets 33%. After I spent all the money I started borrowing from Keith saying "I'm going to get another advance, don't worry." I just lived like a fucking pig. I lived the way Courtney Love and Kurt Cobain are living right now.

FS: Wow....

Bob: If anybody that reads Flipside thinks that making money is bullshit, they can suck my fucking dick, you little punk rock idiots. You little sixteen year old, live at home, have your mom pay your car insurance fucking dicks! Go have your mom buy you some Kentucky Fried Chicken tonight. I hate the Flipside audience, personally. They put down anybody who makes money!

FS: You mean, the people who write letters.....

Bob: All those people wish they were making money playing music. I had this argument with Jennifer from L7 a year and a half ago. She was calling me a corporate pig and a sell out. That I only played music for money.... I don't only play music for money. After I got dropped and had no where to go I was still playing Raji's. I love playing music. I love writing songs. I love it more than sex or money or anything. But when I do it, if someone is going to make fucking money off it, it better be me! I better be able to make a little bit of money off it. And if that's a fucking sell out pig asshole, than that's what I am! Jennifer said, "You'll never see me on a major label! All I need is Sub Pop to put out my records and a van and people to play for. That's all I care about!" I said, "Jennifer, give it a couple of years...." Now she's on a major and I saw that her concert at Bogart's was sponsored by Warehouse Records and Tapes. But, what's wrong with making money? Ask Gibby Haynes. He loves making money. Ask the Ministry guys. They love making money. Kurt Cobain's got millions now. It's all these shitty little bands

that are no good in the first place that say, "Oh music is just an art form. We shouldn't make money at it." They can go fuck themselves. They'll all be working with their dads at a car wash in two years.

Keith: Or at a record company.

Bob: It's only envy that makes people call me or Flea or anybody sell outs. Now they're calling L7 sell outs. I'm not calling them sell outs. I'm saying, "Wise up!" You only have so long that you'll be able to make a living playing music. Managers and the nightclubs, the record companies and the lawyers are going to make a lot of fucking money off of your talent. If you don't want to make a lot of money off of your talent too, you're an idiot! The problem is being able to make music how you should make music. What happens with the money is there's expectations put on you and there's people talking in your ear and it sort of fucks you up. I did get caught up in that, but luckily it turned out so horrible that no one would put it out. So, I'm sort of relieved and saved..... But, I hate to be negative. I love the Muffs. I love L.A. I love Raji's. I love playing music. But this idea about sell outs....it's all seventeen year old kids who live off their parents. Man, I've been living on people's couches and on the streets since I was sixteen years old. I lived in a garage when I was seventeen and I had a moped I rode to school. I don't want to live like that. Keith has made a great living for ten years playing in the Circle Jerks. No one thinks he's a sell out, but I know what a pig he is. How else could he have supported me for the four and a half years we lived together?

If anybody that reads Flipside thinks that making money is bullshit, they can suck my fucking dick, you little punk rock idiots.

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FUCKBOYZ

The Fuckboyz were interview at the legendary TV Cafe in Downtown. Interview by Thrashead.



photo by Bob.

Thrashead: Who are you and what do you play?

Matt: Matty Luv, I play guitar.

Seaweed: My name is Seaweed and I sing.

Scott: I'm Scott and I play the bass guitar.

Aesop: I'm Aesop and I play the drums.

Thrashead: Seaweed, where do you come up with some of your costume ideas?

Seaweed: I'm basically a cheap person so whatever I see around that I can use... basically no idea in general, I just like being resourceful with what I have.

Seaweed: I'm very resourceful with what I have, because I hate spending money on costumes.

Thrashead: I've heard you guys have been banned from a lot of clubs in SF, why?

Aesop: It's because we suck.

Seaweed: No, I think a lot of clubs in San Francisco suck, and we're not what's hip. We weren't doing the funky thing, now we're not into the Sub Pop thing.....

Aesop: I got three words for it. Abundance of genitals!

Seaweed: ...And a lot of kissing ass, and we don't do any of that either.

Aesop: Abundance of genitals or also too much balls, lack of clothing.

Matt: That's not really it, the being banned thing comes and goes. We've been banned before and then we got over it. It's like we'll be banned and then the clubs in San Francisco will

● realize that we have the potential to sell beer, so they'll ask us

● back. It's comes and goes, we've been banned before, people

● forget why they are mad at us, and then we get bored at

● playing the same clubs, the same people, the same place. So

● we just do a little bit more every show.

● **Thrashead:** So you try to get yourself banned?

● **Seaweed:** Well, yeah, just to make it sound good.

● **Matt:** It's more like trying to make things interesting for us and everybody else which results in getting us in trouble.

● **Scott:** Consequently we don't care about what the clubs think.

● **Matt:** Booking's tight anyway in San Francisco, and like being

● such a big business scene, there is a million bands that they

● can book who will sell beer and not make a mess, not break

● anything, not have drunk idiots show up to their show and

● make a mess.

● **Thrashead:** What is the most obnoxious thing you've done in

● a club - that got you banned.

● **Seaweed:** The last time we played the I-Beam.

● (The boys argue over which was the most obnoxious show)

● **Seaweed:** I was making a birthday cake in my pants, all I did

● was pour flour in it and eggs and the usual cake stuff. We did

● four or five songs and it finally got the goo up like dough....

● **Matt:** Next thing you know, there's like cake dough every-

● where.

● **Seaweed:** I pulled it out of my pants and threw it at everybody,

● because it was a friend of ours birthday and it was for them.

● **Thrashead:** You dumped all this.....

● **Seaweed:** Yeah, cake ingredients, yeah I did that. I didn't

● have any icing or candles, but just as well.

● **Aesop:** We never burned the place down or anything.

● **Matt:** Well, that's next show.

● **Seaweed:** Everything is in good intentions.

● **Aesop:** No it's not.

● **Seaweed:** Well to me it is, I mean basically it's my fun.

● **Matt:** It's like playing in the city can get real boring.

● (A small semi-food fight starts and ends real quickly)

● **Matt:** There's like boring shows where like you just play the

● same punk rock type of show and then there is like interesting

● shows like playing a steak house in Phoenix. We just went on

● tour and we had the most nightmarish great tour you can

● possibly imagine.

● **Aesop:** I thought sexy would be the word.

● **Matt:** It's was a sexy tour.

● **Thrashead:** So you played a steak house in Phoenix?

● **Matt:** That was our first show. Our tour was very weird,

● because it's really hard to book a tour for a band that nobody

● likes and nobody's ever heard of.

● **Matt:** Boys behave yourselves.

● **Thrashead:** Come on class.

● **Matt:** We had a friend of ours help us book it and we did the

● best we could, and we ended up with some very weird shows.

Seaweed: And in debt.

Matt: Well that's another story. The steak house in Phoenix, we pulled up to our first gig and it's an actual steak house. There were too many shows on this tour where there was old people eating during our set, it really perturbed me. We show up at this steak house, the girl who booked us doesn't want us to play for some reason. This place is in a shopping center, there is old people eating steak. She doesn't want us to play, but she said that she would give us our \$250 guarantee anyway, and we can go on in and have beer.
(Talk goes on about the steak house)

Matt: So we go in there and give us all this home brewed beer, because it is a brew pub also they brew their own beer there. So they give us about \$50 worth of beer and free pizza. They had booked the steak house band to play instead. We befriended the steak house band and talked them into letting us play a short set.

Seaweed: Thank you to Chuck All and the Brick Wall.

Matt: We coned them into letting us play a short set on their equipment. We go up there and we played like 20 minutes on this other bands equipment. We play like a bunch of our shitty songs and played like the most ugly versions of "Foxy Lady" and "Gloria" you've ever heard. Get paid \$250 get all the free beer and leave. This is like the first stop on our tour.

Thrashead: Did it get worse from there?

Matt: It got worse, because after that we broke down. We blew an engine and had to pay \$800 to get a new engine.

(Seaweed hits somebody at another table with a spitball)

Seaweed: I hit the rednecks with a spitball.
(laughter)

Matt: Anyway, we broke down and we're held up in New Mexico for like four days.

(The band give each other shit for a while)

Matt: Well, the point is we all get high on speed, drive thirty hours straight to play a god damn deli in Birmingham, Alabama, and by now we're starting to go; "when I get back to San Francisco I'm going to kill that son of a bitch booking agent we had."
(the boys cause more trouble, and I start to fear getting thrown out. Matt tells them to knock it off.)

Matt: So we show up at this deli and there is this openi band first gig and they're like the fucking Eagles.

Scott: The guy asked me what type of music we play, that we play basically your kind of hard punk rock type whatever. The guy comes up to me and says: "Well, kind of like a soft rock type band." Can you believe someone actually, purposely describing themselves as a soft rock band?

Seaweed: Like Eric Clapton.

Matt: Like the Eagles, but worse.

Aesop: We're soft, kick our asses after the show.

Scott: But those kids like to get drunk.

Matt: Those kids, it was like their first gig and they were drinking Jack Daniels out in their mom's van. So they play their set and we play. We go up there and do this ugly punk rock thing. The only people there were like the one dude from that band that worked at the hospital. A bunch of my friends are coming down from the hospital to see us.

Seaweed: From the morgue.

Matt: So it's a bunch of this dude's friends and there was some old lady yelling at us to tell us to turn down. That was the second gig on our tour.

Aesop: So we took her out back and we screwed her.

Thrashead: You wish.

Aesop: We did, I swear.

Thrashead: You guys went to your home state of Florida, back to your old home town.

Matt: Yeah.

Thrashead: How did that go?

Matt: We played one show there and...

Seaweed: It was beautiful, it was a lot of fun.

Matt: A lot of people came and we played I guess good and stuff.

Scott: It was cool, because we haven't been there in like two years.

Aesop: I saw the first girl I ever tongue kissed there.

All: She was there?

Aesop: Yeah, she went to our show.

Seaweed: I tell you, that tour was the best three week drunk I've ever had.

(laughter)

Matt: The best thing on the tour was actually getting drunk for

• free every night.

• **Aesop:** New Orleans was the best part of the tour, I thought.

• (the band continues to talk about their sexual exploits and how

• **Aesop** killed a man in New Orleans.)

• **Thrashead:** He's lying isn't he?

• **Matt:** No, unfortunately not. The tour was pretty fucked up.

• **Thrashead:** Did you guys just do the south or did you go up north.

• **Seaweed:** No, exclusively the south.

• **Matt:** We just wanted to stick the good Christian Bible belt of the fucking nation.

• **Thrashead:** So did you guys play for Jimmy Swagart?

• **Matt:** It was like a 7000 mile mini-tour. We only play 10 gigs in 7000 miles.

• **Seaweed:** We were going to visit Bob Tilton's church, but Matt

Stupid
Punk FOR
SMART
PEOPLE

• and Scott actually went to Valley Forge the town itself.

• **Matt:** It wasn't Valley Forge, you douche bag.

• (the boys argue about that too.)

• **Matt:** They wanted to call the cops on us in Macon, Georgia.

• **Thrashead:** Really?

• **Seaweed:** Yeah, because Matt got naked.

• **Matt:** We're like total fucking losers, of course we don't play Atlanta, Georgia we play Macon, Georgia.

• **Seaweed:** Where the Allman Brothers are from.

• **Scott:** Everybody loves the Allman Brothers in Macon, Georgia. In fact when we played there they were all camping out to buy Allman Brothers tickets. That's why no one came to see our show.

• **Matt:** Everybody in Macon, Georgia is an Allman Brothers fan.

• **Scott:** Everyone. The punkers, everyone.

• **Matt:** Everybody. Your mom, your dad, your grandmother, your punkers, the homeboys.....

• **Scott:** It's like a family affair.

• **Aesop:** One thing that they can all agree on, is that the F-boys suck and the Allman Brothers rule.

• **Matt:** They hated us in Austin.

• **Scott:** But they hate everything in Austin.

• **Aesop:** They were just bored to tears of us in Austin.

• **Matt:** They were just a bunch of short haired college geeks who thought we were the most juvenile, idiotic, bad punk rock band that ever set foot on the planet, since Fear or fucking the Meatmen or something.

• **Thrashead:** Yeah, but isn't that what you guys are?

• **Matt:** Yeah.

• **Seaweed:** Yeah, well most people don't recognize that.

• **Aesop:** All that education made them right.

• **Matt:** They were much to smart for us.

• **Aesop:** Austin's a really smart town.

• **Seaweed:** You can't fool anyone there.

• **Thrashead:** Come on look who came out of Austin, The Dicks, MDC....

• **Seaweed:** Who's that guy in the same band Brian Baker is in now, Junkyard?

• **Thrashead:** The Big Boys, The Big Boys came from Austin.

• **Aesop:** See, there you go, you can't fool those people.

• **Matt:** Do you think Brian Baker gets his dick sucked more now, because he's in Junkyard, or when he was in Minor Threat?

• **Seaweed:** Well, in Minor Threat he didn't care, and in Dag Nasty he really wanted to but nobody cared. Now that he's in Junkyard he gets it.

• **Aesop:** Now he can get his dick sucked and enjoy a buzz while he's at it.

• **Matt:** Without Ian breathing down his neck.

• (more slugging of Brian Baker ensues)

• **Aesop:** (to bum) Here, I pulled it out of my asshole, but you can have it anyway. Do you know what L.A. personality I hate? Is Mickey Roarke. Get it down on record that Mickey Roarke is a fag and I want to challenge him to boxing match. If he's willing to take me up this, if he reads Flipside magazine which I doubt he does, he's a total homo. If he does reads this he can challenge me to a boxing match.

• **Thrashead:** Ok, that cool, what about your new record, you guys got a new 7" out.

• **Aesop:** It's really cool man, it's better than Nirvana.

• **Seaweed:** It came out really great, we finally did some work with somebody who knew what they were doing.

• **Scott:** We did it ourselves because we really care about the DIY scene.

• (more boxing challenges from Aesop)

• **Matt:** This all started because our first show was at a god damn halloween block party in 1987, and we played to a bunch of 12 year old kids and their parents. Then our second show was at a Special Olympics where we played to a bunch of retarded kids.

• **Aesop:** ...And I killed a man and their parents.

• **Matt:** ...No, we played a special olympics.

• **Aesop:** ...And less intelligent parents.

• **Thrashead:** (to Aesop) Yeah, but were they more intelligent than you?

• **Aesop:** No one is more intelligent than me, except Mickey Roarke if he wants to box me, and he's not very intelligent because I'll kick his ass.

• **Thrashead:** So what's going on with Mr. Neil Smith?

• **Seaweed:** He quit us, we fired him. He quit before we could fire him. You were down with Neil.

• **Scott:** Yeah, that's when Neil was tripping on LSD.

• **Seaweed:** (very sarcastically) Oh yeah, oh fun.

• **Matt:** I know, driving like 400 miles with a dude tripping on acid.

• **Seaweed:** Well two trips later we left Neil home. We never took him anywhere else again.

• **Aesop:** I made a wallet with his foreskin.

• (laughter) (More ranking on Neil ensues, especially Aesop, more general idiotic mayhem continues)

• **Thrashead:** Any final Comments? Anything going on in the future? What's going to happen to the F-boys?

• **Seaweed:** I'm going to get a puppy someday.

• **Aesop:** I'm going to get a perm.

• **Scott:** I'm going to get a blow job if I can.

• **Aesop:** I'm going to get a Prince Albert.

• **Matt:** I'm gonna stay in L.A. til I kiss Johnny Depp on the lips.

• **Aesop:** I'm going to box Mickey Rourke.

• **Seaweed:** Johnny and Winona have broken up, she left him. (All are happily surprised)

• **Aesop:** That means I have a chance.

• **Seaweed:** With Johnny or Winona?

• **Aesop:** Either.

• (Various comments fly)

• **Aesop:** I'm going to bone down Winona and kick in the dough for Johnny's skin graph, and I'm going to box Johnny Depp.

• **Seaweed:** I love Los Angeles. I love coming down here....

• **Matt:** Shut up.

• **Seaweed:** Flipside is my favorite magazine, I read it every bi-monthly.

• **Scott:** Hey everybody, my scene sucks.

• **Thrashead:** I swear to god, his head is turning browner by the minute.

• **Aesop:** I don't know if anybody cares, but my scene really sucks. I have no punk rock scene at my house.

• **Aesop:** I can't get into a show these days without getting my faggot ass beaten all over the damn floor.

• **Scott:** By the way, Henry Rollins sold out.

• (An all out rank-a-thon went on after that, but I don't feel like typing it. It's late. Let's just say that I directed them right into south central L.A. and they got what they deserved. Heh heh.)

Manic Street Preachers:

Young, Bored, and Pissed Off -- Why Else Start A Band?

The Manic Street Preachers are the next big thing from "over there." A huge wave of hype along with a '77 style image and attitude has the world wondering just what these blokes are up to. The new Clash, or another lot of corporate wankers? You decide as Jacquie Granger gives you their background and I corner guitarist Richey Edwards in a bathroom at the world famous Whisky. - Photos and int. - Martin McMartin

"Young, bored and pissed off - why else start a band?" Or so asks, Richey Edwards, rhythm guitarist from his Wales-based band, the Manic Street Preachers. Consisting of James Dean Bradfield, lead guitarist and vocalist; Nicky Wire, bassist; and Sean Moore, drummer; Edwards and company are set out to tell the world exactly how they feel without mincing any words in the process. Their music possesses a brutally honest look at their background and the formation of their attitudes about the world which surrounds them - in their own words, "Inspired by madness."

They look much like the typical glam rock band from England; however, appearance is where the similarities end. Wearing mascara and spray paint, in addition to a few love bites for added flare, gives impression they aren't serious musicians, but their music hardly constitutes a fly-by-night, flash in the pan band. They have plenty of purpose and meaning which they convey through their punk fusion rock much like their idols, the Who and the Sex Pistols.

Out of their frustration and determination, they came together to form their band out of sheer boredom. "We are from a small town that was forced to close the only cinema within a 100 miles radius, when I was 8 years-old. This was due to it's vast unemployment problems and financial depression," states Edwards when referring to Blackwood. "While growing up, we were all so bored, there wasn't anything to do but sit in our bedrooms - reading books and listening to music."

He goes on to explain how British bands of the '80s were terribly disappointing to him by saying, "When we moved to London for lack of a better place to go, I would go see the bands the music press would rave about. It was frustrating because they just stood there and didn't do anything - they were neither sexy nor glamorous - just blah. I saw them to be very self-indulgent and painfully boring, which disappointed me immensely." With this in mind, Edwards set out with three other long-time friends to form a band that would give the audiences what they themselves would expect from a band.

After the formation of the band was in tact, they began to get a great deal of press regarding their controversial attitudes and bizarre behavior. They have been compared to the Sex Pistols more times than not which irritates Edwards, "We don't imitate anyone and we don't like to be accused of imitating. With our next album, Generation Terrorists, due out in May, we have more of our own identity through it. Our EP, full, was done so fast weren't prepared us off guard. So, we six songs very fast and show our true spirits length album."

As far as their im-

cerned, he admits tons of time to think cultivate it. "Out of boredom, we have created everything: image, attitude, and musical direction - based on discussion (or rather debates and arguments) and reading." He is emphatic that their image is a product of their own imaginations with just a smidgin of help from others that have preceded them. "The spray paint thing is something we love to do. It's by no means, a way to be trendy or obscure - we just like being messy."

Through their music, their main goal is to raise the awareness of the younger generation. "When there is nothing for you to do in your teens, you tend to become obsessed with culture and your anger is raised when you see the

apathy so present in our governments and our society. None of them are willing to step in and lend assistance to these small towns like Blackwood, which have disintegrated into deserted museums and graveyards." When unemployment hit their hometown which was heavily dependent on it's industry, the culture ceased to exist, leaving nothing but poverty, emptiness, and devastation for their citizens to contend with.

"People in London don't have an appreciation for this type of despair and destruction of culture and society, even though it's not far from their own backyards." He goes on to add, "They have several distractions: pubs, concerts, restaurants, movie houses, theaters, etc. With all that to keep your mind and eyes occupied, who has time to see what's going on around them and become socially aware? They can't possibly have empathy for the people in the rest of the country so they choose to walk around blind, while buying their fancy clothes and pretending everything is great. Well, I've got news for 'em, IT'S NOT ALRIGHT..."

His hostility has been aimed towards the British music press on more than one occasion. The most reported incident happened when he carved in his arm "4 REAL" with a razor blade in front of a New Music Express reporter. "I didn't want to fight with this man, and he obviously was not grasping what I was telling him, so I decided maybe a visual demonstration would be much more effective. No one, especially the

Richey Edwards

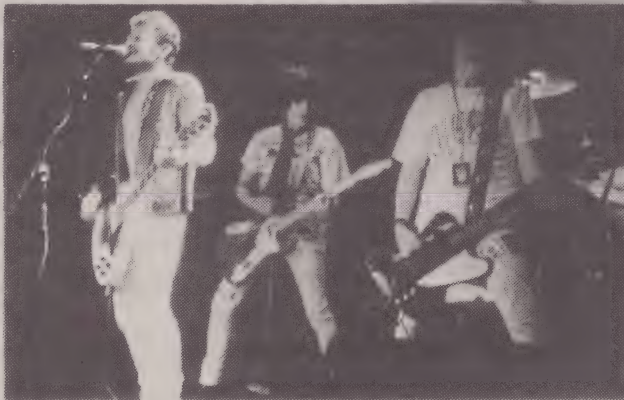
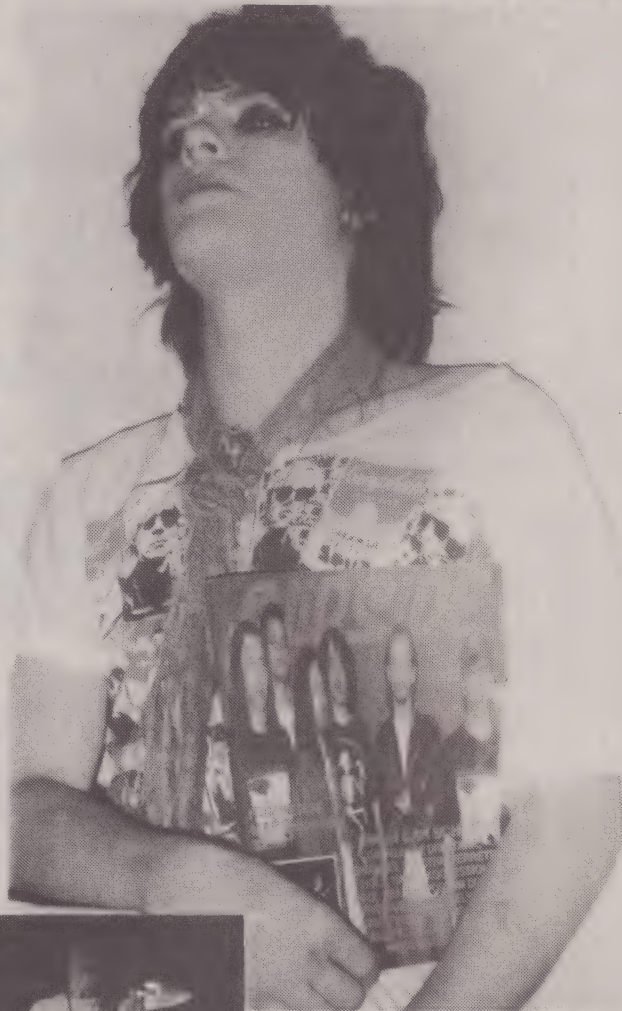
running Stay Beautiful - that we which caught just put down waited to in the full-

age is con- they have had about it and

press, pays attention to the anger and resentment of the younger generations. They think it's a joke or a phase which will be grown out of. Well, it certainly isn't. The younger generation must take a stand and not go around mute anymore."

The other misconception which infuriates Edwards is the fact the press accuses him of being snotty or insensitive. "Just because I'm pissed off, doesn't mean I am insensitive. Everyone in this band is highly sensitive, but when we're on stage or doing an interview with a close-minded bloke who refuses to listen, we're more pissed off... being snotty isn't even an issue - we're just pissed because of the apathy so many people possess."

Through collecting and closely studying their influences, the Manics have narrowed down their influences to a few: the Clash, the Stones, the Who, and the Sex Pistols. These greats have only provided them with the



base in which they have elaborated and enhanced their expression. They are also quite taken with some American bands, too. "I like Guns N' Roses, even though I think they take the First Amendment a little too far from time to time. We can forgive them for this because they are saying what they feel and believe - being true to themselves and others - and not catering to the majority. You don't have to agree with everything they stand for literally - it's the idea they're just as pissed off as we are and they're expressing it with just as much passion as we do."

As far as the recent popularity of heavier grunge music, Edwards states, "I like seeing bands like Nirvana and Soundgarden coming into their own over here. I don't think the Brits understand it - at least not in London - but the people in the country certainly do." He goes on to add, "I love Aerosmith, too. In fact, we do our own version of Janie's Got A Gun - sped up, of course."

The Manics are anxious to tour the States and get of taste of the American society they have seen on T.V. and read in articles and books. "We're so accustomed to seeing New York City and Los Angeles on MTV News and other programs, the chance to see it first hand is thrilling - I absolutely can't wait." No doubt, it will be an experience which will prove to be unforgettable for us and them.

McMartin: I just heard your new LP, "Generation Terrorists." You guys are preoccupied with destruction. What's your perspective on the real life violence that happened last week in LA?

Richey: Well, we started watching CNN, which we don't get in Britain, as soon as the riots started, and it just really fucks your brain up. The worst thing about it, you see the Rodney King trial, you see it's a complete parody of justice. Nobody gets sent to jail, and then the next day, all the riots start and the police basically fuck all. It's deliberate, because they could easily stop a riot just as it starts, but they let everyone carry on, because in the eyes of a western capitalist government, it will show them in a better light, that they were very tolerant, stood outside and didn't go in and shoot loads of people. Cause if a little gang kid gets shot, well there's another martyr. With the election coming up, this riot will do the right-wing government loads of good, because any middle class white American is gonna be shit-scared. They know they're gonna get their vote.

McMartin: One European tourist I saw interviewed on CNN said we have these problems in America because we have too much freedom. Do you agree with that?

Richey: (Laughs) No! Not at all! For what I've seen on t.v. for one week, it seems like the media here makes you feel pressure to be a fucking millionaire! It's not enough to have a good dog. It's not enough to have a nice car or house, you have to own the fucking planet! For any kid growing up in school, that's got to be the most intense pressure you can imagine. It must fucking blow your brain out. Your own Constitution is probably the most democratic document that's ever been sanctioned and legalized. It's perfect. Europe is basically a very decadent, lazy, empty place. It's so fucking post-war. Nothing's been rebuilt. In school it's too depressing to teach contemporary history so they teach about kings and queens of Britain, not the real world.

McMartin: Is this the first the Manic Street Preachers have been in the States?

Richey: Yeah, we arrived in Toronto, then down to New York, then Chicago, and San Francisco, Boston...but it was strange, the night we arrived in San Francisco there was a curfew. We woke up in the morning and there was a burnt up BMW outside the hotel, 'cause it was two blocks away from the trouble. Toronto was such a sedate, middle-class town. We put the news on last night, and now there's trouble there...wherever we go.

McMartin: There's a line in one of your songs about



James Dean Bradfield

being "a tourist in a war zone." Is

that how you feel now? Is this the type of destruction the Manics are calling for?

Richey: No, we weren't calling for it, because basically I think maybe 50, 60 years ago, when there was at least a level of basic intelligence in the proletariat, the working class, where everybody tried to better themselves, there was an ideal behind Marxist/Communist revolution. Now capitalist policies have hurt that so effectively, that even a fucking tramp on the street doesn't believe in equality or bettering the population. All he wants is basically shit-loads of money. This week I never saw in the news, guys getting dragged out of Porches, or bank managers, or lawyers getting attacked. I saw ordinary people, working class kids in the wrong part of town, getting beaten up really badly. I saw a fucking ice-cream shop burned down next to a bank! Where's the intelligence in that? Or a pet shop! But the bank's standing.

McMartin: Is it true you put out your first record yourselves?

Richey: Well, we come from such a crap place, Blackwood, a town in South Wales of about 2 or 3 thousand. We saw so many local bands build up a really big local following and never get a deal, so we pressed up some singles, and mailed them all away, like to

London, venues, clubs, record companies, other bands, any people we thought we could go gig with or do a show...

McMartin: So how did you make the leap from that to getting signed by Columbia?

Richey: Well, we moved to London, doin' all those popular pubs, and that was at the height of Manchester, Happy Mondays, Stone Roses, that whole culture. We started playin the pubs, everybody was going, "Fuckin, you'll never get any young kids to come see you, 'cause you're so out of date, playing the guitar." They thought we'd never get a crowd, but more and more kids came to see us live, and people really didn't understand what we were doin'. But we were pulling people so they started to review us. Then we put out another indie single, "Motown Junk," which did really, really well. Then record companies started coming 'round every night and we got a deal from Columbia.

McMartin: Being signed to a major, have you had to sacrifice much of your control over the music?

Richey: Little, little bits, but basically we record what we want, we write what we want, maybe now and then a poster gets put up which we think is crap, but that's

nothing. No big deal.

McMartin: So you're free to do whatever you please?

Richey: Pretty much apart from in America, where on the LP they released 14 songs instead of 18.

McMartin: Do you expect to be successful in the States? Does that matter to you?

Richey: It's not a question of what we expect, because none of us have been here before. We had no preconceptions about anywhere, coming from our crap town, but when we moved out to London, we just thought what we were doing would catch on. Singin' what we sing about and playing electric guitar. The kids in England would rather see dead people on the top 20, and on the stupid t.v. programs, all that crap. I think any band would like to matter to people, otherwise why be in a band? I think basically you're a dishonest lying person if you say, "I don't give a fuck if nobody ever likes us." In America it seems different, but in England there's a huge independent mentality, which says, "We wanna be really independent. We don't give a fuck about being on a major." And all those bands sign to a major, and still say they don't give a fuck about it. Any indie band which signs to a major does because they know the major label will just give them some money to do what they want, record better records, and get better distribution. We won't appear to lie. In the next interview these liars say, "It's all fucking crap. We're really pissed off about being on a major." Well then just blow your contract, walk out, just do it! They can't fucking buy your soul.

McMartin: Do you wanna be a spokesman for your generation?

Richey: We went against everything that was happening in contemporary music. We thought

kids would want what we played, and no magazine in the country would agree with us.

McMartin: What about a band like the Jam, who were criticized for being too British? Could that happen to you?

Richey: We are a very British band, but the Jam were very proud of where they came from. They wore the Union Jack. We're from a crap town and have never felt proud of anything about where we come from. We've never found worth in any flag. A band like the Kinks, or the Jam, always made a big point to be very English. We've just said, "Look. Every place we've lived is shit. Every time we watched the news we saw shit everywhere around."

McMartin: Which one musician would you site as your biggest influence?

Richey: For me, that's quite hard. I couldn't do it. Nobody's ever been that big in my life. I've had lots of idols and people I respect. As for the band, James is the only one I could pick somebody for and that would be Jimmy Page. As for the rest of us, you see these guys tens years later, they're fat, they're bloated, don't give a fuck about anything, just like all the other scum you see in the street. They're diminished. When you see a video of the Clash or the Pistols, or even the Stones or early Who, and Pete Townshend's really young, thin, and pissed off, he's so fucking mad about things going on. Then you turn the fucking channel, and he's on some fucking book program, talking about some author, and you wonder what's the fucking point? For two seconds you love somebody, then they go away.

McMartin: People are equating your anger with the late 70's punk movement. Do you have anything to say to the people still hanging on to those roots all over the world?

Richey: Don't put too much faith in bands. Read more books. Books stay true.



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Psycho are a long time Boston band who a lot of people still probably don't know much about, so I thought I'd bring them to your attention - besides, they're really nice guys. They must be if they actually paid long distance to call me and take the kind of abuse I dished at them without flinching. This interview was done 6-9 months ago and is now finally seeing the light of day. - Pookie Musclehead

Johnny X - guitar, vocals

Mike Psycho - bass

Chaz Infection - drums

Pookie: Why the fuck would you guys waste your money even talking to me, you must be wicked fucking desperate?

John: We are, we're wicked desperate, I'm grovelling on my fucking hands and knees to get into Flipside.

Chaz: Mike's motioning that he's the most grovelling.

John: Hey, after I saw that picture of you with GG I thought you were fuckin awesome you know... you rate highly in my book now dude. So we just had to talk to you.

Chaz: Not too many people call up and say "Hay, this is Pookie" and I know who it is -- Pookie Musclehead -- yeah.

John: We know a lot of pookies too, man.

Pookie: Yeah. Well you know when I called you it's kind of like, "So what do we owe this honor to!"

Chaz: I know, it's like, "Huh, how come you guys are talking to us?" It's kind of like when the FUs did the interview for Flipside -- everyone hated them and shit, so they had to interview them.

Pookie: Well you know, everybody here hates you.

Chaz: That's great.

Pookie: But if you send us some bucks I'll interview anybody.

Chaz: We'll send money for an ad and stuff, we'll always send .50 less than it's supposed to be just so they are mad at us.

John: We're gonna call up Dig from Earache and have him send you a big bonus check for getting us in the zine, man.

Chaz: He hates us too.

Pookie: No problem babe.

Chaz: ...or give you some royalties and shit.

Pookie: Hey, that's California talk for "Said and Done."

Chaz: Oh - sorry - how about give us the fucking grub.

John: We'll give you a pot of fucking steaming beans.

Chaz: Here's a Boston thing, "Wicked sic" - How's that?

Pookie: OK, I guess like name the band members, your weight, and how much you curl -- for five reps.

John: I'm Johnny X, guitar and vocals, my weight - I'm about 155 and my hog can curl fucking 5 condoms in a single load but I don't understand the other part. I'll ask Lou Ferrigno if I see him.

Chaz: Alright, eh, Charlie Infection, fucking, what else am I supposed to say, how much do I weigh?

John: How small is your fucking hog?

Chaz: Not that small, but anyway, 134 I weigh I don't know, I guess I can curl a pickled dodo egg or something.

John: A robins pellet at long range.

Chaz: I can curl a leather jacket in a single bound, how's that?

Mike: ? interesting thing god damit not alcoholic shit.

Chaz: You caught us at a good time, we're all drunk and shit after practice.

Pookie: Ok, ah, when did Psycho first start and a bigger question is: why?

Chaz: We don't know the last part of that question.

John: We started in '82 man and ah, I have no fucking reason???

Chaz: ??? SSD and shit.

John: We didn't like what we saw around here, all these straight-edge fucking Boston bands.

Chaz: We always knew we could do better so...

John: Yeah, I never really cared for the original crew so...

Pookie: You mean like you and Choke ain't buddies?

John: Nope, he's friends with Chaz.

Chaz: Yeah, Choke rules man, he's fucking awesome.

John: He lives right down the street from me, like a 100 yards away and like we haven't spoken a word in 5 years.

Pookie: I heard that you and Choke went to a young republicans meeting together.

Chaz: I don't know about that but, ah, he's wicked into GG man, that's the common link there, he loves, he worships GG.

John: He does.

Chaz: I gave him one of those singles when I saw him at the Channel one time and he's fucking "Wow!" and ever since we've always been friends.

John: We like the guys in Slapshot but we don't ever play shows with them or nothing -- we get too fucked up to play shows anyway.

Chaz: We want to headline over them and they won't let us.

Pookie: You guys have been around this long and like you haven't sold out. So why?

Chaz: We can't, nobody wants us.

John: We try to get fuckin' signed wicked bad and sell out -- I'll sign man -- tell Flipside label to sign us up man. We'll do a tour with Anus The Menace or something. No really, the thing about us is that, as soon as we formed we started

all, man.

Pookie: I always ridicule anyone I like.

John: Chris Dodge is the ultimate God of reviewers, that's all I know. You need a grind core fuckin' column in your zine. I could do it.

Pookie: Oh yeah, right next to the glam column ok?

John: I could do a porno report and a grind fuckin core report.

Chaz: I used to do a zine along time ago and John was the godly porno reporter.

John: That was me man, on hands experience.

Pookie: What your childhood trauma John?

John: Well, I had sex with my fuckin best friends mother, the first time I got laid. Now my girlfriends gonna see this when she's typing it, but, it's like he wasn't home and she was in

a nightie and so you know it kinda fucked me up. After that and I've been like ravenous ever since that day. She was pretty good man too, and he never found out either. The kids name was Binky -- we used to call him Binky.

Pookie: You have no friends named Binky, give me a fuckin break.

Chaz: I'm telling you this kids got jack-o-lantern teeth, I'm telling ya, that's the fucking God's truth, but he ain't here.

Pookie: Hey, tell me about Ax/ction Records.

Chaz: Pretty busy man, even though the fucking recession and all that we're doing pretty good.

John: We've got 14 releases so far and we got another one coming out. A split with Psycho and the Meatshits is the next one. We just put one out with Psycho and AC and that sold out of 2 pressings already in like a month and a half. That sold the best of all of



our own label so that we won't have to go snivelling to people to kiss their ass to put records out for us, so it kind of kept us small scale.

Pookie: Yeah, only snivelling to people to ask to do interviews.

John: Exactly, that's exactly what I'm doing. My nose might be brown from buttcheek fuckin cheese now, man but...

Pookie: What childhood trauma, like you know Uncle Earnie molesting you or anything made you do this?

Chaz: I've got nothing good like that - I bit my tongue off once. I was on this swing and I was like 8 and I was out in the backyard swinging and like you'd jump and see how far you could go, well, the time I planned on doing it I slipped and fell of and bit my fucking tongue all the way off except for 1-2 strings and I just waited crying for about 15 minutes. My dad came running out and picked me up and my tongue on the ground flapping, I was pretty sick. I've got this bump on the bottom of my tongue and I've got a short tongue now, it's weird. Well my girlfriends say it's not that short - my tongue.

Mike: I actually had a light bulb fall out of the ceiling, hit me on the head and I bled for like 20 minutes. But that's about it, no stitches, no scars.

Pookie: It did permanent brain damage though.

Mike: Ah, well, whatever, don't know.

Pookie: How old are you guys?

John: Hey, I'm 21 years old.

Pookie: You sound like you a 40 year old man!

John: No way, I'm not even close to 40!

Pookie: You're probably as old as Al Flipside?

Chaz: As who?

John: Al Barile, fucking man SSD they're limp.

Pookie: No no, Al Flipside.

Chaz: Al Flipside! No way, how old is he?

John: About 60. We're as old as the chick in the Pandoras man.

Pookie: I don't know, him and Tim compare hip breaking stories.

Chaz: One of my buddies told me the first time he ever saw Tim -- he said wow, I thought it was somebody's fucking dad!

John: No, we like Tim man, I'm sorry but I can't slag Tim at

our records so far.

Chaz: We did put out a Freeze 10" that sold excellent too.

John: We'll be doing a possible Sore Throat 7" as well, and a live Freeze 10".

Pookie: You guys made a lot of money at Ax/ction?

Chaz: Get out, we have mansions.

John: We grossed about 500.00 per guy in Psycho last year.

Chaz: Every time we sell one record we make like \$3000.

John: We don't make nothing -- we all work in shitty factories man. Mike goes to school.

Chaz: Simulated work.

John: And works in a toy store and shit. I work a fork lift and Charlie works in an automotive warehouse, soaks up to his old man for cash...

Chaz: Hey I gotta tell him I gotta blow off another week, man.

John: Tell him to wear that haircut toupee. His da's got a couple of different haircut toupees.

Chaz: Now I can't ask my dad to do this on his computer.

Pookie: You should let him know that he looks like a dork.

John: I don't think so... I think he's awesome, he let me see the Tyson fight on his large screen TV.

Chaz: Yeah, he's a godly man.

John: He lets us smoke weed right in front of him, we pass like these big king kong fucking joints in front of him, he don't care. He's given up hope on Chaz totally so...

Pookie: You guys aren't straight edge?

John: No fucking way.

Chaz: I don't know man... would you go on the front of a record cover with whipped cream on your face -- I don't know man, that's pretty lame.

Pookie: Yeah, but you know he can do anything?

Chaz: I guess -- they (Fugazi) sold 300,000,000 records before it was even out, that's pretty impressive. Anyways, me and John have run Ax/ction records since 1982.

John: Yup, Charlie wasn't in it at first but now he is, he's like vice president and I'm president.

Chaz: Hey, you have to have those titles man, it's the only way.

John: Charlie's got his own label on the side called Fudgeworthy, and I have nothing to do with that.

WILLIAM ZAPRUDER

THE MAN
WHO IS DESTROYING THE

COUNTRY! Shredding the Constitution. When he

shredded those documents in front of the investigators who were sent by Congress to get evidence, he was shredding the Constitution. That's what Americans don't understand, you see. We're stupid. The American people are mentally crippled, in that they don't understand what their government is. They don't understand who they should be sending to Washington and to their State House to run their government. They don't understand that if they WOULDN'T SEND Klu Klux members, then WHY would they send Freemasons? ANY special interest group is NOT in our best interests no matter WHO they are. No matter WHAT they profess to do, no matter HOW many sick kids they help. If they are a special interest group, they DON'T belong in the government. I don't care WHO they are and NOBODY belongs more than ONE term. THAT'S how they get corrupted. They gotta get RE-ELECTED! So they CAN'T do the right thing because the RIGHT thing won't GET them re-elected. The RIGHT thing won't get them money for the re-election campaign. So they have to either bow out of government or they have to turn instantly into a corrupt politician in order to get re-elected and stay in office, and stay in Washington, DC. THAT'S the real issue. These men are not our government. They are men who have arrested the power away from the people and are eating the United States of America like a cancer from within. Just like a cancer in the body, they need to be "exorcised." Cut out. We need to do "Freemasonectomy." And any other secret society people who are in our government. Just cut them out!

AI: Who ARE these Freemasons? Does that go back to the Illuminati?

Bill: They are the modern day equivalent of the Ancient Egyptian Mystery Schools. And there were probably mystery schools long before the Egyptians. They are, what they call themselves, is the "guardians of the secrets of the ages." Men who learned, probably in the beginning when the first group of people got together and started living in caves, that if HE could do something that the others couldn't do, and if he didn't tell them how it was done—like start a fire—if he could start a fire, something they all needed and they didn't know how to do it, he could have any woman he wanted. He could have the warmest place in the cave. The others would go hunt and bring him food and gather berries and nuts for him and he didn't have to do it. You see? He became "the special one." He didn't become the KING because these men learned early-on that kings get assassinated. They get killed. When the people get mad they kill the king. No. They became the PRIESTS. They became the priests. They became the men BEHIND the throne. The advisors. The men who told the king what to do—that got him killed. That's who they are.

AI: Wasn't there a lot of Freemasons involved in—

Bill: It's not JUST Freemasons.

AI: I mean, when they first wrote up the Constitution.

Bill: Oh yes. Most of our forefathers were Freemason. They were members of what is known as the Illuminati. Their goal, in the beginning, was to destroy all of the monarchs—the kings and queens—of Europe and the world. Destroy them first. They did that by creating the Constitution. They are the ones who created the French Revolution and the revolution in this country. SAME organization. And their goal was to create a one-world government with THEM in charge—at the head. With no more religions to tell them who to worship or what morals to obey, because these men don't believe in morals. No more kings and queens that could, at the flick of their finger, burn them at the stake or chop off their heads.

AI: I guess that what I don't understand is how we ever got a government that was any different than what they had set up originally.

Bill: Well, see, this was an experiment. What they wanted originally was to knock off the kings and queens and to knock off the established religions. They have been at war with the Catholic church since the Catholic church BEGAN, but they wanted to give people a chance to do what they said they could always do in the beginning, which was rule themselves. A government of, for, and by the people. Well, it really wasn't

h a n d
and HE is the one who is

actually steering the car when Greer turns around and shoots Kennedy. Why Greer was the one that had to shoot Kennedy is because Kennedy was directly behind Kellerman and it would have been very difficult for Kellerman to turn all the way around in the seat and shoot him, where Greer was cadi-corner and it was very easy for him to hit Kennedy, although if Jackie had pulled him more—more toward her than what she did—Greer probably wouldn't have been able to hit him.

AI: What happened to the driver, William Greer?

Bill: He died in 1985 of cancer. There are two stories—one he died in Florida and one that he died in Washington, DC.

Thom: So, this was planned beforehand that Lee Harvey Oswald was gonna be the patsy?

Bill: As you saw in the film, he wasn't even up there. He wasn't even inside the building. He was standing in the doorway as the motorcade passed by, and you saw the secret service agents all looking at him like, "What the hell are you doing down here? You're supposed to be up there!" [laughs]

AI: Well, getting back to that JFK film [Oliver Stone's movie], they make a pretty big case that Oswald didn't do it, but they have the—

Bill: They make the case that Oswald didn't do it. But the case that they're making is the one that you better not fall for. The case that they're making is that our government sucks, the Constitution doesn't work, that this country is no good. That's the case that they're making and it is the wrong case to make because there is nothing wrong with our government. There is nothing wrong with the Constitution. Our government has been infiltrated by men who belong to secret societies. And these men have permeated—taken over—ALL levels of our society, not JUST in the government. But in the society in every city and town in this country. They are called Freemasons. John F. Kennedy was killed on the 33rd parallel, which is a significant number in Freemasonry and the other secret societies. They're all the same organization at the TOP. People on the bottom don't know what the hell is going on, they are FOOLS for joining. In the center of Dealey Plaza is a plaque commemorating the establishment of—the location of, the first Masonic temple in the state of Texas. It was not the government that killed Kennedy. It was the people inside the government who want to bring about the destruction of the sovereignty of ALL nations and form a one-world government. Totalitarian and socialist in nature. Where there will be NO Bill of Rights—there will be NO Constitution.

AI: We're splitting hairs on who is and isn't the government—I mean, if they have infiltrated it, then they ARE it...

Bill: No no no. They are NOT it. Most Americans don't even understand what America IS. The United States of America IS, and at the same time RESIDES, in the document called the Constitution of the United States of America. And the articles and amendments thereof. The men who are entrusted to RUN the government—who have been hired over the years, the bureaucracy, so to speak, they are the ones who really run this country. Elected officials don't know a DAMN THING, unless those people in the bureaucracy TELL them, you know what I mean? That's why Congress is so inept. These people are operating the government no matter WHAT Congress says or does. They just go and do it the way they want to do it. That's why they go in front of Congress and lie. Congress does not exercise its power. That's why Casey and Oliver North and all of these people who conduct these illegal operations against the Constitution and outside the government—smuggling arms, for drugs to make money to fund illegal wars that Congress says we're not supposed to be participating in. And then when they get caught, they stand up and they lie to Congress and... the stupid Americans—the sheep—I call them the "sheeple," not the people, but the "sheeple," they think Oliver North is some kind of a big hero and they pay \$200 to go listen to him speak and he gets paid \$25,000 a speaking engagement—and they worship the man. THEY WORSHIP

[All emphasis in this transcript is MINE and is MY OWN interpretation of stressed syllables. I wish to thank Mr. Coffee for such a fine, lifesaving product, as well. —Thom]

Bill: Ok... do you want to start with [the] Kennedy [Assassination]?

Thom: Yeah, let's start with Kennedy. First question, I'm dying to find out—how did you obtain the color [Zapruder] film of that?

Bill: From a friend who had access to the archives—I don't want to say which network, but it was a major network—and he got us that film. GOOD copies of the Zapruder film that really show almost everything—they ALL have flaws, all of them—and they are intentional flaws, are extremely hard to find. Usually IMPOSSIBLE to find. Most of the tapes have been doctored quite a bit. The original film, when it was taken from Zapruder to the National Photographic Lab in Washington, DC, was copied by Naval Intelligence. They took the copy, and that's what was given back as the original. The original is locked up in a safe in the intelligence community—somewhere. The copy, before it was given back to Zapruder who then sold it to Time... Time Warner... TimeLife or whoever it was—now it is Time Warner—they doctored the film. They opaqued the tail-lights so that you can't see the tail-lights come on in the film. Actually, the car slowed almost to a complete stop, which is totally opposite from what the driver is SUPPOSED to do in an assassination attempt. He is supposed to get the hell out of there as quickly as possible. He is not supposed to slow down, but he did. Also, the emulsion was scraped completely off of the film—the cross, the gun, the top of Kellerman's head and the top of Greer's arm, although they left the bottom of his arm and they couldn't do anything about the [gun] barrel sticking out beyond Kellerman's head. Under computer enhancement, you can see, or computer analysis I should say—you can see where they tried to elongate Kellerman's head to cover up the gun barrel. And that didn't work. At all. But what you're seeing that looks like sun reflecting off of a gun and the top of Greer's arm is where they literally scraped the emulsion off of the film. It's completely gone. It is just clear light shining through. In the original film, of course, you can see the whole thing. If we could ever get a copy of the Nixon/Muchmore [sp?] film, I am sure that they show it also and that hasn't been doctored from what I've been able to see and from the ones we've seen on television from time to time. Getting a good copy of those films is just like getting a good copy of the Zapruder film—very difficult to do. Also, most of the available films have the clips missing when Greer turns around and then when he turns back again. So you see him driving the car and then with no transition whatsoever, you see Kennedy's head blown apart with Greer like this [turned around] and then with no transition again, you don't SEE him turn back, he's back like this again [forward]. I mean, [snaps fingers] instantly—like magic. Robert Grodin, the phoney of all phonies, testified in front of Congress in 1976, the House Select Committee on Assassinations, that Greer never took his hands off of the steering wheel. It's a BLATANT lie. The man is a traitor. He's a liar, a traitor—there's no doubt about it. It's absolutely impossible in that car—we've managed to find one at one point—the exact same model. It's impossible to turn around in the seat to where your shoulder is directly against the back of the seat, and put your right [I believe he meant left arm—Thom] arm over your shoulder and have either one of your hands on the steering wheel. It's absolutely impossible.

Thom: And, therefore the car HAD to have come to an almost complete stop... or the car itself would have just... turned...

Bill: Yes. But when you examine the film, they forgot to doctor Kellerman. And you can see that Kellerman, when he leans forward, he is grabbing the steering wheel with his left

ever of, for and by the people but they gave us that opportunity, because only 3% of the people who lived in the first thirteen colonies actually took part in creating this country. The rest of them either didn't give a damn or were solidly on the side of King George of England. Only THREE PERCENT, and they were all Freemasons. They made the reality of this country. But to prove or disprove whether people could really rule themselves... they gave us every tool that we needed to do it. And they also built into the Constitution the tools by which we could destroy ourselves: the right to contract, the creation of another country—a foreign country, called a Federal Democracy which exists within the boundaries of Washington, DC. That's why you have to pay income tax. They give you a W2 form and say, "Are you a United States Citizen?" and you check "YES," and you're NOT. You're a citizen of the state of which you were born or reside in. You see, if you are not a citizen of the Federal District of Columbia, you DON'T HAVE to pay income taxes! I don't pay income taxes. I don't file income tax forms. I am not a citizen of the Federal District of Columbia.

AI: Just because you don't check the box...

Bill: No, if I worked for somebody that gave me one of those things, I check "NO." And I write on there, "I am a sovereign citizen of the State of Arizona, and I reserve and claim all rights thereof."

AI: How long have you been doing that?

Bill: Ever since I found out what the hell I was doing. Ever since I found out how they lie and defraud and cheat people and how they arrested our country away from us.

Thom: The whole "monetary system" right now is a big sham, anyway...

Bill: There IS NO monetary system, and that's why it is collapsing and will continue to collapse. I predicted a long time ago that it would collapse. And it is—it HAS to, because there is NO MONEY. You see, they took our silver coins and our gold coins. They completely took the gold coins away, and they took the silver coins and substituted bus tokens in their place. That's what you got in your pocket. Bus tokens. Then they took our Silver Certificates, for which you could take in and exchange and get real silver for... and our Gold Certificates, for which you could get real gold—and made them what is called "Federal Reserve Notes." And those notes LIE on them. They have two things: It says "One Dollar." And it is NOT one dollar, because the Constitution says that one dollar is a specific measurement of gold or silver COIN, which can ONLY be manufactured by Congress. Period.

Thom: And they are only authorized to make COINS, anyway...

Bill: Yes. And it's NOT manufactured by Congress. It is manufactured by the Federal Reserve, which is NOT an agency of the United States government. It is a PRIVATE corporation owned by multi-national bankers—most of whom are not even American citizens. OK?

Thom: The Bank of London is the majority stockholder.

Bill: Yeah. The second thing it says on those notes is "Federal Reserve Note." And a NOTE is something that is an instrument of debt. It means that somebody owes somebody some money and can claim real worth for the note. It is like a note on your house. If you don't make your payments, they can come and take your house, by presenting the note. Well, have you ever tried to take a Federal Reserve note and present it and get anything of value from the Federal Reserve? Or from the United States government? They LAUGH at you. They'll take your Federal Reserve note and give you another one just like it. So, there is two lies on it: 1) It is NOT a dollar and it says it's a dollar, and 2) It's NOT a note and it says it's a note. It's a worthless piece of paper covered with ink. And a BLANK piece of paper is actually worth MORE than a Federal Reserve note because at least you can use it to write on!

Thom: I want to just get back to JFK before we move on. On the video-tape, you have that picture of Lee Harvey Oswald. How did you obtain that photograph?

Bill: That was taken by one of the people standing across the road from the Book Depository building on the day when the motorcade passed by and it has been available to people for a long time. It was available when the House Assassination Committee met in 1976 and they rejected it. They didn't consider it as evidence.

Thom: Was it ever analyzed previously to that?

Bill: Yeah, it is a legitimate photograph. The government and the people—the phoney researchers claim that it is somebody named Lovelace or Lovelady standing in the

door. Nobody can find that person. But it is NOT Lovelace or Lovelady because you—in the first place you saw that he is wearing the exact same clothes, exact same shirt, the exact same buttons—and if you look at it under magnification... buttoned down to the same exact button. But what really clinches it is not the clothing. It is Body Measurement Proportion Comparison Analysis. And this is FOOLPROOF. It is like a fingerprint. It cannot be wrong. If I take a picture of you, no matter what size the print is—it can be a picture this big [large] or it could be a picture this big [small]—it doesn't matter. If I measure the distance between the center of one eyeball and the center of the other eyeball, then I measure the length of the nose from the center between the two eyes—in other words you draw a line directly between the center of the two pupils—measure from that line to the very tip of the nose, and then you divide the distance between the center of the pupils and the distance between here and here [center between the two eyes to the tip of the nose - Thom], you will get a proportion. Now if I take that other picture and then I go to you [physically] and take it off of you, or another picture of a different size it will always come out to the EXACT same proportion—IF the two people are the same. And you can do it from here to here [basically anywhere - Thom], dividing it... but there is so many points on the body where you can do this. So that's what we did with the photographs of Oswald in the doorway and the photographs of him taken when he was in custody and they are the EXACT SAME individual. There is no doubt about it whatsoever. And ANYBODY could do that! But you see, they don't want you to KNOW about Body Measurement Proportion Comparison Analysis. Unless you were in a law enforcement or an intelligence agency you would never know about that. You can do that with anybody. It doesn't matter what the size of the photographs are. It is the proportion that counts. When you make the mathematical computation, you always come out with the exact same number. Every time. If the two people are the same.

AI: Is that photograph available?

Bill: Yeah, you can get it. I've got it somewhere here. In one of these boxes. It has been published in many different books. I don't know how many hundreds of books there are on the Kennedy Assassination, quite a few of them have that photograph. But nobody ever did Body Measurement Proportion Comparison Analysis, until I did it. And I still don't think that anybody besides me has done it. That's why we know the man standing with the rifle in the yard is NOT Lee Harvey Oswald. Lee Harvey Oswald's chin is very pointy and this man's chin is square. Ha ha. And when you do Body Measurement Proportion Comparison Analysis, absolutely NONE of the measurements come out to the right proportion. When you compare to a picture of Lee Harvey Oswald. You [AI] were asking me about Oliver Stone's movie, JFK.

AI: Yeah...

Bill: And that's how we got off and into this conversation. You know, I tried to contact Oliver Stone when I first found out that he was making that film. I called him repeatedly. I always got his advisor or his assistants or whatever you call them and I had intermediaries call him. Repeatedly, over and over and over again. He absolutely refused to talk to us. Or else, these people were lying to us and never even told him that we tried to talk to him. I don't know which it is. I find it hard to believe that somebody would be working for somebody and is their assistant and wouldn't be telling them the truth. If somebody were working for ME and did that and I found out about it they would be FIRED. Instantly. There wouldn't even be any conversation about it. They would be out the door, because they would be untrustworthy. Now I have purposely NOT watched the film because I don't want to get "corrupted." If you know what I mean. I know that it was based upon the Garrison material—the Garrison book. Grodin is now saying that it was based upon HIS book and that he was the technical advisor for the film—they had a lot of technical advisors for the film. Grodin was just a technical advisor on a SMALL part of the film: it was NOT based on Grodin's book. Grodin was NOT the technical advisor. It was based on Garrison's story. Garrison did most of the advising for the film. And the Garrison material is WRONG. It's all wrong. I don't know what reason he did what he did. I don't know if he was trying to confuse the public. I don't know if he was one of the agents who are trying to convince the public that our government sucks, that it's no good, or what. But his whole thing is wrong. There's SOME truth in there but most of it is not true. You can watch the film and see who killed Kennedy. And if you understand the symbology of ritual Masonic murders, you find out that Dealy Plaza is on the 33rd parallel and that there is a plaque there commemorating the location of the first masonic temple in the state of Texas, and

The following message was recently on Bill's voice-mail box (310) 281-8222:

Hello. This is Bill Cooper. The ozone layer and the ozone holes are one of the biggest hoaxes in history, designed to make you call for complete control of the atmosphere, the disillusion of sovereignty of nations and the formation of a One World Government. And it is just one of the many hoaxes. The truth is, folks, that it is OXYGEN that stops the ultraviolet rays from hitting the Earth's surface. Ultraviolet rays come into the atmosphere where they meet large amounts of molecules of oxygen, a chemical reaction takes place—the ultraviolet light is depleted, the oxygen molecules, O₂, are split into two atoms of oxygen, O, these atoms, called free-radicals or ions, seek out molecules of O₂ and attach themselves and form ozone [O₃]. That is the TRUTH of the matter. As long as ultraviolet light comes from the sun there will always be ozone in the atmosphere of the earth, however it DOES NOT layer. And as long as there is oxygen in the atmosphere, we will be protected from the ultraviolet light. The reason that there is more skin cancer caused by people being out in the sun is that there are MORE PEOPLE OUT in the sun—since 1957, the population has doubled. Not too long ago it was considered good to be out in the sun—especially for women—WAKE UP!! The reason you people are buying this is because most people are blithering idiots and believe anything that they are told. Any simple high school textbook on chemistry can tell you the simple truth about the ozone hoax. For information on my books, video tapes, audio tapes, "The Hour of the Times" radio show—and there is a whole hour's broadcast dedicated to the ozone hoax, call Stan Barrington at (602) 567-6109.

you also understand that John F. Kennedy was a Catholic and the Freemasons and the Catholic church have been at war since the beginning of the Catholic church, and that Kennedy has THREATENED to disband the CIA totally. And he had ORDERED the intelligence community to STOP the importation and sale of drugs and to disclose the truth about UFOs. I mean, all of that points directly to the secret societies who control all of that stuff.

Thom: WHO ordered the assassination, specifically?

Bill: The policy committee of the Bilderburg Group, which coincidentally is the governing body with 39 core members, and there are 39 core members of the Bilderburg Group, which is 3 times 13 exactly, which is the exact number of men who signed the Constitution when it was finished and is very significant to Freemasonry. It is the exact number when you add the olives, the leaves and the arrows and the [two] claws of the eagle on the Great Seal [one place you'll find one is on a DOLLAR BILL - Thom]. It is the exact number of letters on the reverse of the Great Seal. 39. The Bilderburg Group is the world governing body of the secret societies known as the Illuminati who are bringing together the one-world government.

AI: I thought that their magic number was 23...

Bill: No, you've been reading Robert Anton Wilson.

AI: Right. Exactly.

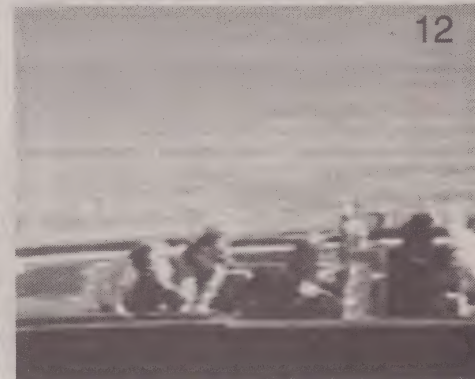
Bill: Don't fall for the stuff. Robert Anton Wilson is a member of the Illuminati. He holds a high degree in the Temple of the Golden Dawn. His job is to write intellectual spoofs on conspiracies so that people who read those intellectual spoofs laugh at any notion that there could ever be a conspiracy. It works pretty good, doesn't it?

AI: Yeah.

Thom: How does disinformation—I mean, how could one get THROUGH all of the disinformation if it is so prevalent? What kind of clues can one look for to find out if something is true or not?

Bill: First, you can't do it going that route. First you have to understand that everything that you've ever been taught or perceived as being right in your whole life is a bunch of bullshit. And you have to erase completely everything you've ever learned and you have to start all over again as a little child, re-learning everything. And you have to quit listening to people. Including me. Including your mother. Including George Bush, including anybody. And you have to learn how to dig and find the truth yourself, and to validate the truth. If you can't validate something as being the truth then you cannot accept it until you can [validate it]. And until you validate that something is a lie, you cannot accept that it is a lie, until you can. You have to put those things in grey areas, and you have to live your life

The TRUTH about the KENNEDY ASSASSINATION!



This is a guide for you to look at while watching the Zapruder film, since these computerized images are far from definitive. These frame grabs were taken from a third-generation, yet high quality copy of the Zapruder film. The film was in COLOR, at NORMAL speed. We decided to attempt to digitize the sequence that is left out of most commercially available copies of the film. Our hope is to prove to you that SOMETHING else is there, and possibly stimulate you to investigate further and find out the truth for yourself. Frames 1 to 3 show the driver starting to rotate towards Zapruder's camera, gun in his left hand. Frames 4-5 show the driver fully rotated, gun extended, pointed towards Kennedy. Frame 6, which is frame #313 of the Zapruder film, shows the moment of impact of the shellfish toxin pellet which then exploded in Kennedy's brain (Frames 6-7), as well as the recoil of the pistol which is being fired by the driver. Frames 8-11 show the driver withdrawing the gun and turning forward, away from Zapruder's camera. Frame 12 is the start of the car speeding up to leave the "kill-zone." If this doesn't convince you, order Bill's Kennedy video. It contains three versions of the film, as well as videotape of the Senate Hearings of 1976 where they show you the CIA Assassination pistol that did the job.

"That's why you have to pay income tax. They give you a W2 form and say, 'Are you a United States Citizen?' and you check 'YES,' and you're NOT. You're a citizen of the state of which you were born or reside in. You see, if you are not a citizen of the Federal District of Columbia, YOU DON'T have to pay

ONLY according to the truth. You know, there was a great man called Jesus once who said, "Seek ye the truth and the truth shall set you free," and right now in this country, I am probably one of six whole people in this country who are truly free, and who really understand what the hell is going on. I don't say that from a point of ego, I say that because it is really true. Most people are living a lie and have been since they were born. And if they don't wake up and start living their life by the truth soon, they are going to wake up with chains around their ankles—because the New World Order is going to enslave humanity. THAT'S what it's all about.

Thom: Let's talk about the New World Order. Bush, of course, has been promoting it for the last few years...

Bill: Sure. Bush is a 33rd degree Freemason. In the last issue of The Best of Life, it shows him laying in bed on his birthday holding a pyramid with the all-seeing eye on the top which is the symbol of the Illuminati. The reason that that's the picture that was chosen and published is because he wanted to tell the world that Freemasonry and the secret societies—it's NOT just Freemasonry—ALL of the secret societies that they have their membership in the shape of a pyramid with a few at the top who really know what's going on and all of these slaving idiots down here thirsting after the secrets which they are NEVER gonna learn! They are the puppets...

Thom: That symbol is even on the "one dollar" bill...

Bill: It's the Great Seal of the United States. On the obverse, which is the front and then the reverse of the great seal it tells the whole story—who they are, what it is that they're doing and it also tells that it's their sacrifice—and what they are gonna sacrifice is, if the people of the United States can't really rule themselves, and they can't—we've proved it, or WON'T... they don't give a damn, they've abdicated it... then they will arrest it from their hands and enslave them. And then when the people say, "You can't enslave us! We have a right to be free!" they will say, "Bullshit. We gave you every tool, every opportunity and you've proved that you CAN'T rule yourselves. So there will be NO MORE argument that people should have freedom and be able to rule themselves." Because PEOPLE failed. The American people failed, NOT the Constitution. It's us. We failed.

Thom: Isn't there a Contingency Plan to implement the New World Order, and do you know any time frame for that? Like when it's gonna happen?

Bill: It's got to happen before the year 2000. You're seeing it happen right now. It's what the Iraq war was all about. It wasn't about the price of oil. We didn't give a shit if Saddam Hussein invaded Kuwait, and it damn sure wasn't about Kuwait—that's a little—tiniest country in the world, I mean, we didn't get mad when Red China butchered all of those students in Tienanmen Square... so it wasn't about naked aggression, either, was it? No. You know what it was about? It was about establishing an international law for the first time in the history of the world that the United Nations could pass a resolution, send a police force to enforce it, and the member nations will pay for the police force. It ESTABLISHED the foundation in international law that the United Nations rules the world and George Bush SAID it, very plainly, and everybody heard it, but it went in one ear and right out the other. He said, I quote: "No longer can any nation stand against a world united." He did away, permanently and forever with the concept of sovereign nations answerable only to themselves, which means the UNITED STATES, too! You can't do away with Brazil's sovereignty without doing away with our sovereignty, also, in the process. Now if you really understand what that means—it means NO MORE Bill of Rights, no more Constitution—we're really under the law of the [Union?] Charter. A bill was just introduced on March 11 [1992] in Congress to do away with the right to keep and bear arms. That's the only thing that has ever kept us or any other people in this world free! Throughout the history of the world, whenever a people has been disarmed, they have been made slaves within 30 days of their disarmament. It has never failed. And all of these bleeding hearts who think that only a barbaric country would allow their people to keep weapons

income taxes!"

and have arms, the private citizens, that that's wrong, and that all guns should be taken away because little Johnny found his daddy's gun and shot his little two year-old sister, are fools. They are fools. But they won't realize it until they have lost all of their freedoms—and then they understand that they have no more protection for themselves. You see, because as long as the American people have the right to keep and bear arms, there is not an army on the face of this earth big enough to march against us.

Thom: 300 million people with GUNS, you know?

Bill: And the 2nd Amendment wasn't so that we could go hunting—and it wasn't to protect our property—and it

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Some of the material available:

Book "Behold a Pale Horse" \$24 — includes P&H

Groom Lake UFO VHS-tape \$34 — includes P&H

Kennedy Assassination Tape \$34 — includes P&H

"The Hour of the Times" radio show tapes

Call or write for info

WRITE FOR LIST OF OTHER AUDIO AND VIDEO TAPES, BOOKS AND INFO

wasn't so women could protect themselves from being raped... it was to protect the freedom of the nation of the people from their own government, should it ever become oppressive. And WE are the militia—NOT the National Guard. You always hear this argument, "You don't NEED guns! You have the National Guard!" Bullshit. The National Guard is funded by the Federal government, is given equipment by the Federal government and can be FEDERALIZED at any given moment, and turned against the people. The militia IS the people. It always has been and it always will be. Without the militia, without the right to keep and bear arms, there can be no more country. There WON'T be any more country. Guaranteed.

AI: Why is the year 2000 the key year for this to happen?

Bill: It's the end of the millennium. The beginning of the new millennium. "Millennium fever..." Turn on your television Sunday morning if you haven't yet, and listen to all of the idiots and watch the sheep fall into line. "Praise God!! The New World Order is coming!! Don't fight the New World Order because it means JEEEEEZUS is coming!!"

AI: I haven't seen that. Ha ha.

Bill: "We may have to suffer because Christians are going to be persecuted again!! But don't worry because WE win in the end. Jesus will be here..." Bullshit. Nobody knows when Jesus is coming—IF he's coming. And when he wants to come, he'll decide it for himself. All these fools, you see, they'll let the New World Order come, and they'll even put the chains around their own feet because "Jesus is coming." Well, Jesus might come, but I got news for you. I'm a Christian. If Jesus comes, he is gonna be really pissed off at anybody who didn't help him fight his enemy, and his enemy is the New World Order. So, all of these people who think that if they just sit back and let it happen—that they are gonna be with Jesus, if they are Christians, they are not gonna be with Jesus. An atheist stands more chance of being with Jesus than those Christians who accept all of this stuff...

AI: In the broad sense, what is a New World Order gonna get these people that they don't already have?

Bill: Control. It's all about control.

AI: As if they are not in control enough?

Bill: They want it all. Power corrupts. Absolute power corrupts absolutely. These people want it all. They want everything. This is why it's such controlled energy. When

you read this book ["Behold a Pale Horse," written by Bill - Thom], you will understand everything much better. [Reading from p. 39 of his book:] "Energy is recognized as the key to all activity on Earth. Natural science is the study of the sources and control of natural energy, and social science, theoretically expressed as economics, is the study of the sources and control of social energy. Both are bookkeeping systems: mathematics." That's why kids aren't taught mathematics. That's why American kids aren't taught mathematics very well. Keep them dumb...—"Both are bookkeeping systems, mathematics. Therefore, mathematics is the primary energy science. And the bookkeeper can be king if the public can be kept ignorant of the methodology of the bookkeeping." That's why they've corrupted and destroyed our money. Nobody got up and marched when they made bus tokens out of quarters. Nobody got up and marched when they took away our Silver Certificates. NOBODY SAID A WORD! I couldn't believe it! "All science is merely a means to an end; the means is knowledge, the end is control." The end always justifies the means in the minds of these people. "Beyond this only remains one issue, who will be the beneficiary?" That's the question, who's gonna hold the control? "In 1954, this was the issue of primary concern. Although the so-called 'moral issues' were raised, in view of the law of natural selection it was agreed that a nation or world of people who will not use their intelligence are no better than animals who do not HAVE intelligence. Such people are beasts of burden and steaks on the table by choice and consent." In other words, if you want to act and think like cattle, we'll treat you like cattle. "CONSEQUENTLY, in the interest of future world order, peace and tranquility (for them—THEIR peace, order and tranquility), it was decided to privately wage a quiet war against the American public with the ultimate objective of permanently shifting the natural and social energy (wealth) of the undisciplined and irresponsible many into the hands of the self-disciplined, responsible, and worthy few." That's word-for-word out of their own document, a technical manual called "Silent Weapons for Quiet Wars," which is the methodology of the war that they are waging to destroy us. [I bolded the description of what is on the next page... -Thom] And I published that as chapter ONE.

AI: Who are these few people?

Bill: Pardon?

AI: Who are they?

Bill: They are who I told you they were—the top members of the secret societies who call themselves the Illuminati.

AI: Is this the Trilateral Commission as well? Same thing? Something different?

Bill: You have to understand that within the Council on Foreign Relations, there is a small group of men called the JASON Society, ok? The rest of the members of the Council on Foreign Relations don't know anything about this society. It's a secret. But they are influenced by them because they can't be a member of the Council on Foreign Relations unless they go along with what these people want. So they give up what they KNOW to be right and do what they know to be wrong in order to "hobknob" with the elite, the rich, the wealthy. The Henry Kissengers. The David Rockefeller. So that they can say, "I had dinner with David Rockefeller last night..." And anybody who goes against, is kicked out, and their careers go down the tubes. And the word is out—don't hire this person, he is not one of us. A friend of mine has a father who is a Freemason. And then another friend who is having difficulties, and he noticed that it was the Freemasons who were destroying this guy—destroying his business literally. So this guy went home and he asked his father, "Why are you guys destroying our friend? He's our FRIEND, a family friend!" His father looked him right in the eye, and this is what he said: He said, "If you are not one of us, you are nothing." To his OWN SON. And that should tell you something about these people. "If you are not one of us, you are nothing." And they are the Freemasons, the Ancient Order of the Rose and Cross, the JASON Society, the Friendly Open-Secret Society, which is the Vatican. People don't understand that this is a far-reaching thing.

TO BE CONTINUED....

"A bill was just introduced on March 11 [1992] in Congress to do away with the right to keep and bear arms. That's the only thing that has ever kept us or any other people in this world free! Throughout the history of the world, whenever a people has been disarmed, they have been made slaves within 30 days of their disarmament. It has never failed."

Chapter ONE of Bill's book, "Behold a Pale Horse." We have included it here in its entirety, word for word, exactly as printed. Excuse the small point size... we didn't have much space and didn't want you to have to wait for a second part in the next issue... please feel free to enlarge on a copy machine if you are having problems reading this! --Thom, Al, Liz and Johnny

Silent Weapons for Quiet Wars

Excerpts from SILENT WEAPONS FOR QUIET WARS

- Copy furnished by Mr. Tom Young
- Excerpts printed word for word exactly as discovered (with the added comments of William Cooper. Emphasis also added by William Cooper and Thom).

The Illuminanti's declaration of War upon the people of America.

[Above title added by WC]

WC/Author's Note: I read Top Secret documents which explained that "Silent Weapons for Quiet Wars" is the doctrine adopted by the Policy Committee of the Bilderberg Group during its first known meeting in 1954. A copy found in 1969 was in the possession of Naval Intelligence.

The following document, Dated May, 1979, was found on July 7, 1986, in an IBM copier that had been purchased at a surplus sale.

TOP SECRET

Silent Weapons for Quiet Wars

An introductory programming manual
Operations Research

Technical Manual

TM-SW7905.1

WELCOME ABOARD

This publication marks the 25th anniversary of the Third World War, called the "Quiet War," being conducted using subjective biological warfare, fought with "silent weapons."

This book contains an introductory description of this war, its strategies, and its weaponry.

May 1979 #74-1120

SECURITY

It is patently impossible to discuss social engineering or the automation of a society, i.e., the engineering of social automation systems (SILENT WEAPONS) on a NATIONAL or WORLDWIDE SCALE without implying extensive OBJECTIVES of SOCIAL CONTROL and DESTRUCTION OF HUMAN LIFE, i.e., SLAVERY and GENOCIDE.

This manual is in itself an analog declaration of intent. Such a writing must be SECURED FROM PUBLIC SCRUTINY. Otherwise, it might be recognized as a TECHNICALLY FORMAL DECLARATION OF DOMESTIC WAR. Furthermore, whenever any person or group of persons in a position of great power and WITHOUT FULL KNOWLEDGE and CONSENT OF THE PUBLIC, USES SUCH KNOWLEDGE and METHODOLOGY FOR ECONOMIC CONQUEST — it must be understood that A STATE OF DOMESTIC WARFARE EXISTS between said person or group of persons and the public.

The SOLUTION of today's PROBLEMS REQUIRES an approach which is RUTHLESSLY CANDID, with NO AGONIZING OVER RELIGIOUS, MORAL or CULTURAL VALUES.

YOU have QUALIFIED for this project BECAUSE of your ABILITY to LOOK at HUMAN SOCIETY with COLD OBJECTIVITY, and yet analyse and DISCUSS your OBSERVATIONS and CONCLUSIONS with OTHERS of similar INTELLECTUAL capacity WITHOUT a LOSS of DISCRETION or HUMILITY. Such virtues are exercised in your own best interest. Do not deviate from them.

WC/Author's Note: All above emphases are mine as are those in the following two sections and including bracketed additions throughout.

I do recognize this document, based upon the document's own admission, as a formal Declaration of War by the Illuminanti upon the Citizens of the United States of America. I acknowledge that a State of War exists and has existed between the Citizens of the United States of America and the Illuminanti aggressor based upon this recognition. I present to you that the peaceful Citizens of this nation are fully justified in taking whatever steps may be necessary, including violence, to identify, counterattack, and destroy the enemy. I base this statement upon the God-given right of any peaceful people to defend themselves against attack and destruction by any enemy waging war against them. I cite the principles outlined in the Declaration of Independence, the Constitution of the United States of America, and the fully recognized and acknowledged historical precedents that have served as the justification for destruction of tyrants.

HISTORICAL INTRODUCTION

Silent weapon technology has evolved from Operations Research (O.R.), a strategic and tactical methodology developed under the MILITARY MANAGEMENT [Eisenhower] in England during World War II. The original purpose of Operations Research was to study the strategic and tactical problems of air and land defence with the objective of effective use of limited military resources against foreign enemies (i.e. logistics).

It was soon recognized by those in positions of power [THE COUNCIL ON FOREIGN RELATIONS] that the same methods might be useful for totally controlling a society. But better tools were necessary.

Social engineering (the analysis and automation of a society) requires the correlation of great amounts of constantly changing economic information (data), so a high-speed computerized data-processing system was necessary which could race ahead of the society and predict when society would arrive for capitulation.

Relay computers

were too slow, but the electronic computer, invented in 1946 by J. Presper Eckert and John W. Mauchly, filled the bill.

The next breakthrough was the development of the simplex method of linear programming in 1947 by the mathematician George B. Dantzig.

Then in 1948, the transistor, invented by J. Bardeen, W.H. Brattain, and W. Shockley, promised great expansion of the computer field by reducing space and power requirements.

With these three inventions under their direction, those in positions of power strongly suggested that it was possible for them to control the whole world with the push of a button.

Immediately, the ROCKEFELLER FOUNDATION got in on the ground floor by making a four-year grant to HARVARD COLLEGE, funding the HARVARD ECONOMIC RESEARCH PROJECT for the study of the structure of the American economy. One year later, in 1949, THE UNITED STATES AIR FORCE joined in.

In 1952 the original grant period terminated, and a high-level meeting of the ELITE [Illuminanti] was held to determine the next phase of social operations research. The Harvard project had been very fruitful, as is borne out by the publication of some of its results in 1963 suggesting the feasibility of economic (social) engineering. ("Studies in the Structure of the American Economy" — copyright 1953 by Wassily Leontief, International Press Inc., White Plains, New York.)

Engineered in the last half of the decade of the 1940s, the new Quiet War machine stood, so to speak, in sparkling gold-plated hardware on the showroom floor by 1954.

With the creation of the maser in 1954, the promise of unlocking UNLIMITED SOURCES OF FUSIONATOMIC ENERGY FROM THE HEAVY HYDROGEN IN SEA WATER and the consequent availability of unlimited social power was a possibility only decades away.

The combination was irresistible.

THE QUIET WAR was quietly DECLARED by the INTERNATIONAL ELITE [THE BILDERBERG GROUP] at a meeting held in 1954.

Although the silent weapons system was nearly exposed 13 years later, the evolution of the new weapon-system has never suffered any major setbacks.

This volume marks the 25th anniversary of the beginning of the Quiet War. Already this domestic war has had many victories on many fronts throughout the world.

POLITICAL INTRODUCTION

In 1954 it was well recognized by those in positions of authority that it was only a matter of time, only a few decades, before the general public would be able to grasp and upset the cradle of power, for the very elements of the new silent-weapon technology were as accessible for a public utopia as they were for providing a private utopia.

The ISSUE of PRIMARY CONCERN, that of DOMINANCE, revolved around the subject of the energy sciences.

ENERGY

Energy is recognized as the key to all activity on earth. Natural science is the study of the sources and control of natural energy, and social science, theoretically expressed as economics, is the study of the sources and control of social energy. Both are bookkeeping systems: mathematics. Therefore, mathematics is the primary energy science. And the bookkeeper can be king if the public can be kept ignorant of the methodology of the bookkeeping.

All science is merely a means to an end. The means is knowledge. The end is control. [THE END ALWAYS JUSTIFIES THE MEANS.] Beyond this remains only one issue: Who will be the beneficiary?

In 1954 this was the issue of primary concern. Although the so-called "moral issues" were raised, in view of the law of natural selection it was agreed that a nation or world of people who will not use their intelligence are no better than animals who do not have intelligence. Such people are beasts of burden and steaks on the table by choice and consent.

CONSEQUENTLY, in the interest of future world order, peace, and tranquility, it was decided to privately wage a quiet war against the American public with an ultimate objective of permanently shifting the natural and social energy (wealth) of the undisciplined and irresponsible many into the hands of the self-disciplined, responsible, and worthy few.

In order to implement this objective, it was necessary to create, secure, and apply new weapons which, as it turned out, were a class of weapons so subtle and sophisticated in their principle of operation and public appearance as to earn for themselves the name "silent weapons."

In conclusion, the objective of economic research, as conducted by the magnates in capital (banking) and the industries of commodities (goods) and services, is the establishment of an economy which is totally predictable and manipulable.

In order to achieve a totally predictable economy, the low-class elements of a society must be brought under total control, i.e. must be housebroken, trained, and assigned a yoke and long-term social duties from a very early age, before they have an opportunity to question the propriety of the matter. In order to achieve such conformity, the lower-class family unit must be disintegrated by a process of increasing preoccupation of the parents and the establishment of government-operated day-care centers for the occupationally orphaned children.

The quality of education given to the lower class must be of the poorest sort, so that the moat of ignorance isolating the inferior class from the superior class is and remains incomprehensible to the inferior

class. With such an initial handicap, even bright lower class individuals have little if any hope of extricating themselves from their assigned lot in life. This form of slavery is essential to maintaining some measure of social order, peace, and tranquility for the ruling upper class.

DESCRIPTIVE INTRODUCTION OF THE SILENT WEAPON

Everything that is expected from an ordinary weapon is expected from a silent weapon by its creators, but only in its own manner of junctioning.

It shoots situations, instead of bullets; propelled by data processing, instead of a chemical reaction (explosion); originating from bits of data, instead of grains of gunpowder; from a computer, instead of a gun; operated by a computer programmer, instead of a marksman; under the orders of a banking magnate, instead of a military general.

It makes no obvious explosive noises, causes no obvious physical or mental injuries, and does not obviously interfere with anyone's daily social life.

Yet it makes an unmistakable "noise," causes unmistakable physical and mental damage and unmistakably interferes with daily social life, i.e., unmistakable to a trained observer, one who knows what to look for.

The public cannot comprehend this weapon, and therefore cannot believe that they are being attacked and subdued by a weapon.

The public might instinctively feel that something is wrong [ISN'T THAT THE TRUTH?], but because of the technical nature of the silent weapon, they cannot express their feeling in a rational way, or handle the problem with intelligence. Therefore, they do not know how to cry for help, and do not know how to associate with others to defend themselves against it.

When a silent weapon is applied gradually, the public adjusts/adapts to its presence and learns to tolerate its encroachment on their lives until the pressure (psychological via economic) becomes too great and they crack up.

Therefore, the silent weapon is a type of biological warfare. It attacks the vitality, options, and mobility of the individuals of a society by knowing, understanding, manipulating, and attacking their sources of natural and social energy, and their physical, mental, and emotional strengths and weaknesses.

THEORETICAL INTRODUCTION

"Give me control over a nation's currency, and I care not who makes its laws." - Mayer Amshel Rothschild (1743-1812)

Today's silent weapons technology is an outgrowth of a simple idea discovered, succinctly expressed, and effectively applied by the quoted Mr. Mayer Amshel Rothschild. Mr. Rothschild discovered the missing passive component of economic theory known as economic inductance. He, of course, did not think of his discovery in these 20th century terms, and, to be sure, mathematical analysis had to wait for the Second Industrial Revolution, the rise of the theory of mechanics and electronics, and finally, the invention of the electronic computer before it could be effectively applied in the control of the world economy.

GENERAL ENERGY CONCEPTS

In the study of energy systems, there always appear three elementary concepts. These are potential energy, kinetic energy, and energy dissipation. And corresponding to these concepts, there are three idealized, essentially pure physical counterparts called passive components.

(1) In the science of physical mechanics, the phenomenon of potential energy is associated with a physical property called elasticity or stiffness, and can be represented by a stretched spring.

In electronic science, potential energy is stored in a capacitor instead of a spring. This property is called capacitance instead of elasticity or stiffness.

(2) In the science of physical mechanics, the phenomenon of kinetic energy is associated with a physical property called inertia or mass, and can be represented by a mass or a flywheel in motion.

In electronic science, kinetic energy is stored in an inductor (in a magnetic field) instead of a mass. This property is called inductance instead of inertia.

(3) In the science of physical mechanics, the phenomenon of energy dissipation is associated with a physical property called friction of resistance, and can be represented by a dashpot or other device which converts system energy into heat.

In electronic science, dissipation of energy is performed by an element called either a resistor or a conductor, the term "resistor" being the one generally used to describe a more ideal device (e.g. wire) employed to convey electronic energy efficiently from one location to another. The property of a resistance or conductor is measured as either resistance or conductive reciprocals.

In economics these three energy concepts are associated with:

(1) Economic Capacitance - Capital (money, stock/inventory, investments in buildings and durables, etc.)

(2) Economic Conductance - Goods (production flow coefficients)

(3) Economic Inductance - Services (the influence of the population of industry on output)

All of the mathematical theory developed in the study of

one energy system (e.g. mechanics, electronics, etc.) can be immediately applied in the study of any other energy system (e.g. economics).

MR. ROTHSCHILD'S ENERGY DISCOVERY

What Mr. Rothschild had discovered was the basic principle of power, influence, and control over people as applied to economics. That principle is "when you assume the appearance of power, people soon give it to you."

Mr. Rothschild had discovered that currency or deposit loan accounts had the required appearance of power that could be used to INDUCE PEOPLE [WC emphasis] (inductance, with people corresponding to a magnetic field) into surrendering their real wealth in exchange for a promise of greater wealth (instead of real compensation). They would put up real collateral in exchange for a loan of promissory notes. Mr. Rothschild found that he could issue more notes that he had backing for, so long as he had someone's stock of gold as a persuader to show his customers.

Mr. Rothschild loaned his promissory notes to individuals and to governments. These would create overconfidence. Then he would make money scarce, tighten control of the system, and collect the collateral through the obligation of contracts. The cycle was then repeated. These pressures could be used to ignite a war. Then he would control the availability of currency to determine who would win the war. That government which agreed to give him control of its economic system got his support.

Collection of debts was guaranteed by economic aid to the enemy of the debtor. The profit derived from this economic methodology made Mr. Rothschild all the more able to extend his wealth. He found that the public greed would allow currency to be printed by government order BEYOND THE LIMITS [WC emphasis] (inflation) of backing in precious metal or the production of goods and services (gross national product, GNP).

APPARENT CAPITAL AS "PAPER" INDUCTOR

In this structure, credit, presented as a pure element called "currency," has the appearance of capital, but is, in fact, negative capital. Hence, it has the appearance of service, but is, in fact, indebtedness or debt. It is therefore an economic inductance instead of an economic capacitance, and if balanced in no other way, will be balanced by the negation of population (war, genocide). The total goods and services represent real capital called the gross national product, and currency may be printed up to this level and still represent economic capacitance; but currency printed beyond this level is subtractive, represents the introduction of economic inductance, and constitutes notes of indebtedness.

War is therefore the balancing of the system by killing the true creditors (the public which we have taught to exchange true value for inflated currency) and falling back on whatever is left of the resources of nature and the regeneration of these resources.

Mr. Rothschild had discovered that currency gave him the power to rearrange the economic structure to his own advantage, to shift economic inductance to those economic positions which would encourage the greatest economic instability and oscillation.

The final key to economic control had to wait until there was sufficient data and high-speed computing equipment to keep close watch on the economic oscillations created by price shocking and excess paper energy credits - paper inductance/inflation.

BREAKTHROUGH

The aviation field provided the greatest evolution in economic engineering by way of the mathematical theory of shock testing. In this process, a projectile is fired from an airframe on the ground and the impulse of the recoil is monitored by vibration transducers connected to the airframe and wired to chart recorders.

By studying the effects or reflections of the recoil impulse in the airframe, it is possible to discover critical vibrations in the structure of the airframe which either vibrations of the engine or aeolian vibrations of the wings, or a combination of the two, might reinforce resulting in a resonant self-destruction of the airframe in flight as an aircraft. From the standpoint of engineering, this means that the strengths and weaknesses of the structure of the airframe in terms of vibrational energy can be discovered and manipulated.

APPLICATION IN ECONOMICS

To use this method of airframe shock testing in economic engineering, the prices of commodities are shocked, and the public consumer reaction is monitored. The resulting echoes of the economic shock are interpreted theoretically by computers and the psycho-economic structure of the economy is thus discovered. It is by this process that partial differential and difference matrices are discovered that define the family household and make possible its evaluation as an economic industry (dissipative consumer structure).

Then the response of the household to future shocks can be predicted and manipulated, and society becomes a well-regulated animal with its reins under the control of a sophisticated computer-regulated social energy bookkeeping system.

Eventually every individual element of the structure comes under computer control through a knowledge of personal preferences, such knowledge guaranteed by computer association of consumer preferences (universal product code — UPC — zebra-stripe pricing codes on packages) with identified consumers (identified via association with the use of a credit card and LATER A PERMANENT "TATTOOED" BODY NUMBER [WC emphasis] invisible under normal ambient illumination...

THE ECONOMIC MODEL

...The Harvard Economic Research Project (1948-) was an extension of World War II Operations Research. Its purpose was to discover the science of controlling an economy: at first the American economy, and then the world economy. It was felt that with sufficient mathematical foundation and data, it would be nearly as easy to predict and control the trend of an economy as to predict and control the trajectory of a projectile. Such has proven to be the case. Moreover, the economy has been transformed into a guided missile on target.

The immediate aim of the Harvard project was to discover the economic structure, what forces change that structure, how the

behaviour of the structure can be predicted, and how it can be manipulated. What was needed was a well-organized knowledge of the mathematical structures and interrelationships of investment, production, distribution, and consumption.

To make a short story of it all, it was discovered that an economy obeyed the same laws as electricity and that all of the mathematical theory and practical and computer know-how developed for the electronic field could be directly applied in the study of economics. This discovery was not openly declared, and its more subtle implications were and are kept a closely guarded secret, for example that in an economic model, human life is measured in dollars, and that the electric spark generated when opening a switch connected to an active inductor is mathematically analogous to the initiation of a war.

The greatest hurdle which theoretical economists faced was the accurate description of the household as an industry. This is a challenge because consumer purchases are a matter of choice which in turn is influenced by income, price, and other economic factors.

This hurdle was cleared in an indirect and statistically approximate way by an application of shock testing to determine the current characteristics, called current technical coefficients, of a household industry.

Finally, because problems in theoretical economics can be translated very easily into problems in theoretical electronics, and the solution translated back again, it follows that only a book of language translation and concept definition needed to be written for economics. The remainder could be gotten from standard works on mathematics and electronics. This makes the publication of book on advanced economics unnecessary, and greatly simplifies project security.

INDUSTRIAL DIAGRAMS

An ideal industry is defined as a device which receives value from other industries in several forms and converts [it] into one specific product for sales and distribution to other industries. It has several inputs and one output. What the public normally thinks of as one industry is really an industrial complex where several industries under one roof produce one or more products...

THREE INDUSTRIAL CLASSES

Industries fall into three categories or classes by type of output:

- Class #1 - Capital (resources)
- Class #2 - Goods (commodities or use — dissipative)
- Class #3 - Services (action of population)
- Class #1 industries exist at all three levels:
 - (1) Nature - sources of energy and raw materials.
 - (2) Government - printing of currency equal to gross national product (GNP), and extension (inflation) of currency in excess of GNP.
 - (3) Banking - loaning of money for interest, and extension (inflation/counterfeiting) of economic value through deposit loan accounts.
- Class #2 industries are those which have service rather than a tangible product as their output. These industries are called (1) households, and (2) governments. Their output is human activity of a mechanical sort, and their basis is population.

AGGREGATION

The whole economic system can be represented by a three-industry model if one allows the names of the outputs to be (1) capital, (2) goods, and (3) services. The problem with this representation is that it would not show the influence of, say, the textile industry on the ferrous metal industry. This is because both the textile industry and the ferrous metal industry would be contained within a single classification called the "goods industry" and by this process of combining or aggregating these two industries under one system block they would lose their economic individuality.

THE E-MODEL

A national economy consists of simultaneous flows of production, distribution, consumption, and investment. If all of these elements including labor and human functions are assigned a numerical value in like units of measure, say, 1939 dollars, then this flow can be further represented by a current flow in an electronic circuit, and its behavior can be predicted and manipulated with useful precision.

The three ideal passive energy components of electronics, the capacitor, the resistor, and the inductor correspond to the three ideal passive energy components of economics called the pure industries of capital, goods, and services, respectively.

Economic capacitance represents the storage of capital in one form or another.

Economic conductance represents the level of conductance of materials for the production of goods.

Economic inductance represents the inertia of economic value in motion. This is a population phenomenon known as services.

ECONOMIC INDUCTANCE

An electrical inductor (e.g., a coil of wire) has an electric current as its primary phenomenon and a magnetic field as its secondary phenomenon (inertia). Corresponding to this, an economic inductor as a flow of economic value as its primary phenomenon and a population field as its secondary phenomenon of inertia. When the flow of economic value (e.g., money) diminishes, the human population field collapses in order to keep the economic value (money) flowing (extreme case - war).

This public inertia is a result of consumer buying habits, expected standard of living, etc., and is generally a phenomenon of self-preservation.

INDUCTIVE FACTORS TO CONSIDER

- (1) Population
- (2) Magnitude of the economic activities of the government
- (3) The method of financing these government activities (See Peter-Paul Principle - inflation of currency.)

TRANSLATION (A few examples will be given.)

Charge - coulombs - dollars (1939).

Flow/Current - amperes (coulombs per second) - dollars of flow per year.

Motivating Force - volts - dollars (output) demand.

Conductance - amperes per volt - dollars of flow per year per dollar demand.

Capacitance - coulombs per volt - dollars of production inventory/stock per dollar demand.

TIME FLOW RELATIONSHIPS AND SELF-DESTRUCTIVE OSCILLATIONS

An ideal industry may be symbolized electronically in various ways. The simplest way is to represent a demand by a voltage and a supply by a current. When this is done, the relationship between the two becomes what is called an admittance, which can result from three economic factors: (1) hindsight flow, (2) present flow, and (3) foresight flow.

Foresight flow is the result of that property of living entities to cause energy (food) to be stored for a period of low energy (e.g., a winter season). It consists of demands made upon an economic system for that period of low energy (winter season).

In a production industry it takes several forms, one of which is known as production stock or inventory. In electronic symbology this specific industry demand (a pure capital industry) is represented by a stored charge. Satisfaction as an industry demand suffers a lag because of the loading effect of inventory priorities.

Present flow ideally involves no delays. It is, so to speak, input today for output today, a "hand to mouth" flow. In electronic symbology, this specific industry demand (a pure use industry) is represented by a conductance which is then a simple economic valve (a dissipative element).

Hindsight flow is known as habit or inertia. In electronics this phenomenon is the characteristic of an inductor (economic analog = a pure service industry) in which a current flow (economic analog = flow of money) creates a magnetic field (economic analog = active human population) which, if the current (money flow) begins to diminish, collapse (war) to maintain the current (flow of money - energy).

Other large alternatives to war as economic inductors or economic flywheels are an open-ended social welfare program, or an ENORMOUS (but fruitful) OPEN-ENDED SPACE PROGRAM [WC emphases].

The problem with stabilizing the economic system is that there is too much demand on account of (1) too much greed and (2) too much population.

This creates excessive economic inductance which can only be balanced with economic capacitance (true resources or value - e.g., in goods or services).

The social welfare program is nothing more than an open-ended credit balance system which creates a false capital industry to give nonproductive people a roof over their heads and food in their stomachs. This can be useful, however, because the recipients become state property in return for the "gift," a standing army for the elite. For he who pays the piper picks the tune.

Those who get hooked on the economic drug, must go to the elite for a fix. In this, the method of introducing large amounts of stabilizing capacitance is by borrowing on the future "credit" of the world. This is a fourth law of motion - onset, and consists of performing an action and leaving the system before the reflected reaction returns to the point of action - a delayed reaction.

The means of surviving the reaction is by changing the system before the reaction can return. By this means, politicians become popular in their own time and the public pays for it later. In fact, the measure of such a politician is the delay time.

The same thing is achieved by a government by printing money beyond the limit of the gross national product, an economic process called inflation. (Note: REMEMBER THAT INFLATION IS ONLY THE ACT OF PRINTING MONEY IN EXCESS OF GROSS NATIONAL PRODUCT. THEY COULD BLAME IT ON THE PRICE OF WIDGETS OR OIL ONLY BECAUSE YOU NEVER KNEW THE REAL CAUSE. THE REAL CAUSE AND THE ONLY CAUSE OF INFLATION IS THE PRINTING OF MORE MONEY BEYOND THE GROSS NATIONAL PRODUCT.) This puts a large quantity of money into the hands of the public and maintains a balance against their greed, creates a false sense of self-confidence in them and, for awhile, stays the wolf from the door.

They must eventually resort to war to balance the account, because war ultimately is merely the act of destroying the creditor, and the politicians are the publicly hired hitmen that justify the act to keep the responsibility and blood off the public conscience. (See section on consent factors and social-economic structuring.)

If the people really cared about their fellow man, they would control their appetites (greed, procreation, etc.) so that they would not have to operate on a credit or welfare social system which steals from the worker to satisfy the burn.

Since most of the general public will not exercise restraint, there are only two alternatives to reduce the economic inductance of the system.

- (1) Let the populace bludgeon each other to death in war, which will only result in a total destruction of the living earth.
- (2) Take control of the world by the use of economic "silent weapons" in a form of "quiet warfare" and reduce the economic inductance of the world to a safe level by a process of benevolent slavery and genocide.

The latter option has been taken as the obviously better option. At this point it should be crystal clear to the reader why absolute secrecy about the silent weapons is necessary. The general public refuses to improve its own mentality and its faith in its fellow man. It has become a herd of proliferating barbarians, and, so to speak, a blight upon the face of the earth.

They do not care enough about economic science to learn why they have not been able to avoid war despite religious morality, and their religious or self-gratifying refusal to deal with earthly problems

renders the solution of the earthly problem unreachable by them.

It is left to those few who are truly willing to think and survive as the fittest to survive, to solve the problem for themselves as the few who really care. Otherwise, exposure of the silent weapon would destroy our only hope of preserving the seed of future true humanity....

THE HOUSEHOLD INDUSTRY

The industries of finance (banking), manufacturing, and government, real counterparts of the pure industries of capital, goods, and services, are easily defined because they are generally logically structured. Because of this their processes can be described mathematically and their technical coefficients can be easily deduced. This, however, is not the case with the service industry known as the household industry.

HOUSEHOLD MODELS

...The problem which a theoretical economist faces is that the consumer preferences of any household is not easily predictable and the technical coefficients of any one household tend to be a nonlinear, very complex, and variable function of income, prices, etc.

Computer information derived from the use of the universal product code in conjunction with credit-card purchase as an individual household identifier could change this state of affairs, but the UPC method is not yet available on a national or even a significant regional scale [It is now! -Thom]. To compensate for this data deficiency, an alternate indirect approach of analysis has been adopted known as economic shock testing. This method, widely used in the aircraft manufacturing industry, develops an aggregate statistical sort of data.

Applied to economics, this means that all of the households in one region or in the whole nation are studied as a group or class rather than individually, and the mass behavior rather than individual behavior is used to discover useful estimates of the technical coefficients governing the economic structure of the hypothetical single-household industry....

One method of evaluating the technical coefficients of the household industry depends upon shocking the prices of a commodity and noting the changes in the sales of all of the commodities.

ECONOMIC SHOCK TESTING

In recent times, the application of Operations Research to the study of the public economy has been obvious for anyone who understands the principles of shock testing.

In the shock testing of an aircraft airframe, the recoil impulse of firing a gun mounted on that airframe causes shock waves in that structure which tell aviation engineers the conditions under which parts of the airplane or the whole airplane or its wings will start to vibrate or flutter like a guitar string, a flute reed, or a tuning fork, and disintegrate or fall apart in flight.

Economic engineers achieve the same result in studying the behavior of the economy and the consumer public by carefully selecting a staple commodity such as beef, coffee, gasoline, or sugar, and then causing a sudden change or shock in its price or availability, thus kicking everybody's budget and buying habits out of shape.

They then observe the shock waves which result by monitoring the changes in advertising, prices, and sales of that and other commodities.

The objective of such studies is to acquire the know-how to set the public economy into a predictable state of motion or change, even a controlled self-destructive state of motion which will convince the public that certain "expert" people should take control of the money system and re-establish security (rather than liberty and justice) for all. When the subject citizens are rendered unable to control their financial affairs, they, of course, become totally enslaved, a source of cheap labor.

Not only the prices of commodities, but also the availability of labor can be used as the means of shock testing. Labor strikes deliver excellent test shocks to an economy, especially in the critical service areas of trucking (transportation), communication, public utilities (energy, water, garbage collection), etc.

By shock testing, it is found that there is a direct relationship between the availability of money flowing in an economy and the psychological outlook and response of masses of people dependent upon that availability.

For example, there is a measurable quantitative relationship between the price of gasoline and the probability that a person would experience a headache, feel a need to watch a violent movie, smoke a cigarette, or go to the tavern for a mug of beer.

It is most interesting that, by observing and measuring the economic modes by which the public tries to run from their problems and escape from reality, and by applying the mathematical theory of Operations Research, it is possible to program computers to predict the most probable combination of created events (shocks) which will bring about a complete control and subjugation of the public through a subversion of the public economy (by shaking the plum tree)....

INTRODUCTION TO ECONOMIC AMPLIFIERS

Economic amplifiers are the active components of economic engineering. The basic characteristic of any amplifier (mechanical, electrical, or economic) is that it receives an input control signal and delivers energy from an independent energy source to a specified output terminal in a predictable relationship to that input control signal.

The simplest form of economic amplifier is a device called advertising.

If a person is spoken to by a T.V. advertiser as if he were a twelve-year-old, then due to suggestibility, he will, with a certain probability, respond or react to that suggestion with the uncritical response of a twelve-year-old and will reach into his economic reservoir and deliver its energy to buy that product on impulse when he passes it in the store.

An economic amplifier may have several inputs and outputs. Its response might be instantaneous or delayed. Its circuit symbol might be a rotary switch if its options are exclusive, qualitative, "go" or "no go," or it might have it's parametric input/output relationships specified by a matrix with internal energy sources represented.

Whatever its form might be, its purpose is to govern the flow of energy from a source to an output sink in direct relationship to an

input control signal. For this reason, it is called an active circuit element or component.

Economic Amplifiers fall into classes called strategies, and, in comparison with electronic amplifiers, the specific internal functions of an economic amplifier are called logistical instead of electrical.

Therefore, economic amplifiers not only deliver more power gain but also, in effect, are used to cause changes in the economic circuitry.

In the design of an economic amplifier, we must have some idea of at least five functions, which are

- (1) the available input signals,
- (2) the desired output-control objectives,
- (3) the strategic objective,
- (4) the available economic power sources,
- (5) the logistical options.

The process of defining and evaluating these factors and incorporating the economic amplifier into an economic system has been popularly called GAME THEORY [WC emphasis].

The design of an economic amplifier begins with a specification of the power level of the output, which can range from personal to national. The second condition is accuracy of response, i.e., how accurately the output action is a function of the input commands. High gain combined with strong feedback helps to deliver the required precision.

Most of the error will be in the input data signal. Personal input data tends to be specific, while national input data tends to be statistical.

SHORT LIST OF INPUTS

Questions to be answered:

- (1) What (2) When (3) Where (4) How (5) Why (6) Who

General sources of information:

- (1) Telephone taps (2) Surveillances (3) Analysis of garbage

- (4) Behavior of children in school

Standard of living by:

- (1) Food (2) Clothing (3) Shelter (4) Transportation

Social contacts:

- (1) Telephone - itemized record of calls
- (2) Family - marriage certificates, birth certificates, etc.
- (3) Friends, associates, etc.
- (4) Memberships in organizations
- (5) Political affiliation

THE PERSONAL PAPER TRAIL

Personal buying habits, i.e. personal consumer preferences:

- (1) Checking accounts (2) Credit-card purchases
- (3) "Tagged" credit-card purchases - the credit-card purchase of products bearing the UPC (Universal Product Code).

Assets:

- (1) Checking accounts (2) Savings accounts (3) Real estate
- (4) Business (5) Automobile, etc. (6) Safety deposit at bank
- (7) Stock market

Liabilities:

- (1) Creditors (2) Enemies (see - legal) (3) Loans (4) Consumer credit

Government sources (plays*):

- (1) Welfare (2) Social security (3) USDA surplus food
- (4) Doles (5) Grants (6) Subsidies

* Principle of this play - the citizen will almost always make the collection of information easy if he can operate on the "free sandwich principle" of "eat now, and pay later."

Government sources (via intimidation):

- (1) Internal Revenue Service (2) OSHA (3) Census (4) Etc.

Other government sources - surveillance of U.S. mail.

HABIT PATTERNS - PROGRAMMING

Strengths and weaknesses:

- (1) Activities (sports, hobbies, etc.)
- (2) See "legal" (fear, anger, etc. - crime record)
- (3) Hospital records (drug sensitivities, reaction to pain, etc.)
- (4) Psychiatric records (fears, angers, disgusts, adaptability, reactions to stimuli, violence, suggestibility or hypnosis, pain, pleasure, love, and sex)

Methods of coping - of adaptability - behavior:

- (1) Consumption of alcohol (2) Consumption of drugs (3) Entertainment
- (4) Religious factors influencing behavior
- (5) Other methods of escaping from reality

Payment modus operandi (MO) - pay on time, etc.

- (1) Payment of telephone bills (2) Energy purchases (electric, gas,...)
- (3) Water purchases (4) Repayment of loans (5) House payments
- (6) Automobile payments (7) Payments on credit cards

Political sensitivity:

- (1) Beliefs (2) Contacts (3) Position (4) Strengths/weaknesses
- (5) Projects/activities

Legal inputs - behavioral control (Excuses for investigation, search, arrest, or employment of force to modify behavior):

- (1) Court records (2) Police records - NCIC (3) Driving record
- (4) Reports made to police (5) Insurance information
- (6) Anti-establishment acquaintances

NATIONAL INPUT INFORMATION

Business sources (via IRS, etc.):

- (1) Prices of commodities (2) Sales
- (3) Investments in:
 - (a) Stocks/inventory
 - (b) Production tools and machinery
 - (c) Buildings and improvements
 - (d) The stock market

Banks and credit bureaus:

- (1) Credit information (2) Payment information
- Miscellaneous Sources:
 - (1) Polls and surveys (2) Publications (3) Telephone records
 - (4) Energy and utility purchases

SHORT LIST OF OUTPUTS

Outputs - create controlled situations - manipulation of the economy, hence society - control by control of compensation and income.

Sequence:

- (1) Allocates opportunities
- (2) Destroys opportunities
- (3) Controls the economic environment
- (4) Controls the availability of raw materials
- (5) Controls capital
- (6) Controls bank rates
- (7) Controls the inflation of currency
- (8) Controls the possession of property
- (9) Controls industrial capacity
- (10) Controls manufacturing
- (11) Controls the availability of goods (commodities)
- (12) Controls the prices of commodities
- (13) Controls services, the labor force, etc.
- (14) Controls payments to government officials
- (15) Controls the legal functions
- (16) Controls the personal data files - uncorrectable by the party slandered
- (17) Controls advertising
- (18) Controls media contact
- (19) Controls material available for TV viewing
- (20) Disengages attention from real issues
- (21) Engages emotions
- (22) Creates disorder, chaos and insanity
- (23) Controls the design of more probing tax forms
- (24) Controls surveillance
- (25) Controls the storage of information
- (26) Develops psychological analyses and profiles of individuals
- (27) Controls legal functions [repeat of 15]
- (28) Controls sociological factors
- (29) Controls health options
- (30) Preys on weaknesses
- (31) Cripples strengths
- (32) Leeches wealth and substance

TABLE OF STRATEGIES

[Set up like this: "DO THIS - TO GET THIS" -Thom]

- Keep the public ignorant - Less public organization
- Maintain access to control points for feedback - Required reaction to outputs (prices, sales)
- Create preoccupation - Lower defences
- Attack the family unit - Control of the education of the young
- Give less case and more credit and doles - More self-indulgence and more data
- Attack the privacy of the church - Destroy faith in this sort of government
- Social conformity - Computer programming simplicity
- Minimize the tax protest - Maximum economic data, minimum enforcement problems
- Stabilize the consent - Simplicity coefficients
- Tighten control of variables - Simpler computer input data - greater predictability
- Establish boundary conditions - Problem simplicity/solutions of differential and difference equations
- Proper timing - Less data shift and blurring
- Maximize control - Minimum resistance to control
- Collapse of currency - Destroy the faith of the American people in each other.

[WC: Ultimate objective - New World Order]

DIVERSION, THE PRIMARY STRATEGY

Experience has proven that the SIMPLEST METHOD of securing a silent weapon and gaining control of the public is to KEEP THE PUBLIC UNDISCIPLINED AND IGNORANT of basic systems principles on the one hand, WHILE KEEPING THEM CONFUSED, DISORGANIZED, AND DISTRACTED with matters of no real importance on the other hand. [WC all emphases.]

This is achieved by:

- (1) disengaging their minds; sabotaging their mental activities; providing a low-quality program of public education in mathematics, logic, systems design and economics; and discouraging technical creativity.
- (2) engaging their emotions, increasing their self-indulgence and their indulgence in emotional and physical activities, by:
 - (a) unrelenting emotional affrontations and attacks (mental and emotional rape) by way of a constant barrage of sex, violence, and wars in the media - especially the TV and the newspapers.
 - (b) giving them what they desire - in excess - "junk food for thought" - and depriving them of what they really need.
- (3) REWRITING HISTORY and LAW and SUBJECTING THE PUBLIC TO THE DEVIANT CREATION, thus being able to SHIFT THEIR THINKING from personal needs to highly fabricated outside priorities. [WC all emphases.]

These preclude their interest in and discovery of the silent weapons of social automation technology.

The general rule is that there is profit in confusion; is more confusion, the more profit. Therefore, THE BEST APPROACH IS TO CREATE PROBLEMS AND THEN OFFER THE SOLUTIONS. [Thom emphasis.]

DIVERSION SUMMARY

Media: Keep the adult public attention diverted away from the real social issues, and captivated by matters of no real importance.
Schools: Keep the young public ignorant of real mathematics, real economics, real law, and REAL HISTORY. [WC emphasis.]
Entertainment: Keep the public entertainment below a sixth-grade level.
Work: Keep the public busy, busy, busy, with no time to think; back on the farm with the other animals.

CONSENT, THE PRIMARY VICTORY

A silent weapon system operates upon data obtained from a docile public by legal (but not always lawful) force. Much information is made available to silent weapon systems programmers through the Internal Revenue Service. (See "Studies in the Structure of the American Economy" for an I.R.S. source list.)

This information consists of the enforced delivery of well-organized data contained in federal and state tax forms collected, assembled, and submitted by slave labor provided by taxpayers and employers.

Furthermore, the number of such forms submitted to the IRS is a useful indicator of public consent, an important factor in strategic decision making. Other data sources are given in the Short List of Inputs.

Consent coefficients—numerical feedback indicating victory status. Psychological basis: When the government is able to collect tax and seize private property without just compensation, it is an indication that the public is ripe for surrender and is consenting to enslavement and legal encroachment. A good and easily quantified indicator of harvest time is the number of public citizens who pay income tax despite an obvious lack of reciprocal or honest service from the government.

AMPLIFICATION ENERGY SOURCES

The next step in the process of designing an economic amplifier is discovering the energy sources. The energy sources which support any primitive economic system are, of course, a supply of raw materials, and the consent of the people to labor and consequently assume a certain rank, position, level, or class in the social structure; i.e., to provide labor at various levels in the pecking order.

Each class, in guaranteeing its own level of income, controls the class immediately below it, hence preserves the class structure. This provides stability and security, but also government from the top.

As time goes on and communication and education improve, the lower-class elements of the social labor structure become knowledgeable and envious of the good things that the upper-class members have. They also begin to attain a knowledge of energy systems and the ability to enforce their rise through the class structure.

This threatens the sovereignty of the elite.

If this rise of the lower classes can be postponed long enough, the elite can achieve energy dominance, and LABOR BY CONSENT NO LONGER WILL HOLD A POSITION [WC emphasis] of an essential economic energy source.

Until such energy dominance is absolutely established, the consent of people to labor and let others handle their affairs must be taken into consideration, since failure to do so could cause the people to interfere in the final transfer of energy sources to the control of the elite.

It is essential to recognize that at this time, public consent is still an essential key to the release of energy in the process of economic amplification.

Therefore, consent as an energy release mechanism will now be considered.

LOGISTICS

The successful application of a strategy requires a careful study of inputs, outputs, the strategy connecting the inputs and outputs, and the available energy sources to fuel the strategy. This study is called logistics.

A logistical problem is studied at the elementary level first, and then levels of greater complexity are studied as a synthesis of elementary factors.

This means that a given system is analysed, i.e. broken down into its subsystems, and these in turn are analysed, until, by this process, one arrives at the logistical "atom," THE INDIVIDUAL [WC emphasis].

This is where the process of SYNTHESIS [WC emphasis] properly begins, and at the time of the birth of an individual.

THE ARTIFICIAL WOMB

From the time a person leaves its mother's womb, its every effort is directed toward building, maintaining, and withdrawing into artificial wombs, various sorts of substitute protective devices or shells.

The objective of these artificial wombs is to provide a stable environment for both stable and unstable activity; to provide shelter for the evolutionary processes of growth and maturity—i.e., survival; to provide security for freedom and to provide defensive protection for offensive activity.

This is equally true of both the general public and the elite. However, there is a definite difference in the way each of these classes go about the solution of problems.

THE POLITICAL STRUCTURE OF A NATION - DEPENDENCY

The primary reason why the individual citizens of a country create a political structure is a subconscious wish or desire to perpetuate their own dependency relationship of childhood. Simply put, they want a human god to eliminate all risk from their life, pat them on the head, kiss their bruises, put a chicken on every dinner table, clothe their bodies, tuck them into bed at night, and tell them everything will be alright [sic] when they wake up in the morning.

This public demand is incredible, so the human god, the politician, meets incredibility by promising the world and delivering nothing. So who is the bigger liar? the public? or the "godfather"?

This public behavior is surrender born of fear, laziness, and expediency. It is the basis of the welfare state as a strategic weapon, useful against a DISGUSTING PUBLIC [Thom emphasis].

ACTION/OFFENSE

Most people want to be able to subdue and/or kill other human beings which disturb their daily lives, but they do not want to have to cope with the moral and religious issues which such an overt act on their part might raise. Therefore, they assign the dirty work to others (including their own children) so as to keep the blood off their own hands. They rave about the humane treatment of animals and then sit down to a delicious hamburger from a whitewashed slaughterhouse down the street and out of sight. But even more hypocritical, they pay taxes to finance a professional association of hit men collectively called politicians, and then complain about corruption in government.

RESPONSIBILITY

Again, most people want to be free to do things (to explore, etc.) but they are afraid to fail.

The fear of failure is manifested in irresponsibility, and especially in delegating those personal responsibilities to others where success is uncertain or carries possible or created liabilities (law) which the person is not prepared to accept. They want authority (root word—"author"), but they will not accept responsibility or liability. So they hire politicians to face reality for them.

SUMMARY

The people hire the politicians so that the people can:

- (1) Obtain security without managing it
- (2) Obtain action without thinking about it
- (3) Inflict theft, injury, and death upon others without having to contemplate either life or death
- (4) Avoid responsibility for their own intentions
- (5) Obtain the benefits of reality and science without exerting themselves in the discipline of facing or learning either of these things.

They give the politicians the power to create and manage a war machine to:

- (1) Provide for the survival of the NATION/WOMB.
- (2) Prevent encroachment of anything upon the NATION/WOMB.
- (3) Destroy the enemy who threatens the NATION/WOMB.
- (4) Destroy those citizens of their own country who do not conform for the sake of stability of the NATION/WOMB.

Politicians hold many quasi-military jobs, the lowest being the police which are soldiers, the attorneys and the CPAs next who are spies and saboteurs (licensed), and the judges who shout the orders and run the closed union military shop for whatever the market will bear. The generals are industrialists. The "presidential" level of commander-in-chief is shared by the international bankers. The people know that they have created this force and financed it with their own taxes (consent), but they would rather knuckle under than be the hypocrite.

Thus, a nation becomes divided into two very distinct parts, a DOCILE SUB-NATION [great silent majority] and a POLITICAL SUB-NATION. The political sub-nation remains attached to the docile sub-nation, tolerates it, and leeches its substance until it grows strong enough to detach itself and then devour its parent. [i.e. birth of "New World Order" -Thom]

SYSTEM ANALYSIS

In order to make meaningful computerized economic decisions about war, the primary economic flywheel, it is necessary to assign concrete logistical values to each element of the war structure - personnel and material alike.

This process begins with a clear and candid description of the subsystems of such a structure.

THE DRAFT (As military service)

Few efforts of human behavior modification are more remarkable or more effective than that of the socio-military institution known as the draft. A primary purpose of a draft or other such institution is to install, by intimidation, in the young males of a society the uncritical conviction that the government is omnipotent. [WC Note: The truth is just the opposite, as the government exists only with the consent of the people.] He is soon taught that a prayer is slow to reverse what a bullet van do in an instant. Thus, a man trained in a religious environment for eighteen years of his life can, by this instrument of the government, be broken down, be purged of his fantasies and delusions in a matter of mere months. Once that conviction is instilled, all else becomes easy to install.

EVEN MORE INTERESTING IS THE PROCESS BY WHICH A YOUNG MAN'S PARENTS, WHO PURPORTEDLY LOVE HIM, CAN BE INDUCED TO SEND HIM OFF TO WAR TO HIS DEATH [WC emphasis]. Although the scope of this work will not allow this matter to be expanded in full detail, nevertheless, a coarse overview will be possible and can serve to reveal those factors which must be included in some numerical form in a computer analysis of social and war systems.

We begin with a tentative definition of the draft. THE DRAFT (selective service, etc.) is an institution of COMPULSORY collective SACRIFICE and SLAVERY, devised by the middle-aged and the elderly for the purpose of pressing the young into doing the public dirty work. It further serves to make the youth as guilty as the elders, thus making criticism of the elders by the youth less likely (Generational Stabilizer). It is marketed and sold to the public under the label of "patriotic = national" service.

Once a candid economic definition of the draft is achieved, that definition is used to outline the boundaries of a structure called a Human Value System, which in turn is translated into the terms of game theory. The value of such a slave laborer is given in a Table of Human Values, a table broken down into categories by intellect, experience, post-service job demand, etc.

Some of these categories are ordinary and can be tentatively evaluated in terms of the value of certain jobs for which a known fee exists. Some jobs are harder to value because they are unique to the demands of social subversion, for an extreme example: the value of a mother's instruction to her daughter, causing that daughter to put certain behavioral demands upon a future husband ten or fifteen-years hence; thus, by suppressing his resistance to a perversion of a government, making it easier for a banking cartel to buy the State of New York in, say, twenty years.

Such a problem leans heavily upon the observations and data of wartime espionage and many types of psychological testing. But crude mathematical models (algorithms, etc.) can be devised, if not to predict, at least to predetermine these events with maximum certainty. What does not exist by natural cooperation is thus enhanced by calculated compulsion. Human beings are machines, levers which may be grasped and turned, and there is little real difference between automating a society and automating a shoe factory.

These derived values are variable. (It is necessary to use a current Table of Human Values for computer analysis.) These values are given in true measure rather than U.S. dollars, since the latter is unstable, being presently inflated beyond the production of national goods and services so as to give the economy a false kinetic energy ("paper" inducement).

The silver value is stable, it being possible to buy the same amount with a gram of silver today as could be bought in 1920. Human

value measured in silver units changes slightly due to changes in production technology.

ENFORCEMENT FACTOR I

As in every social system approach, stability is achieved only by understanding and accounting for human nature (action/reaction patterns). A failure to do so can be, and usually is, disastrous.

As in other human social schemes, one form or another of intimidation (or incentive) is essential to the success of the draft. Physical principles of action and reaction must be applied to both internal and external subsystems.

To secure the draft, individual brainwashing/programming and both the family unit and the peer group must be engaged and brought under control.

FACTOR II - FATHER

The man of the household must be housebroken to ensure that junior will grow up with the right social training and attitudes. The advertising media, etc., are engaged to see to it that father-to-be is pussy-whipped before or by the time he is married. He is taught that he either conforms to the social notch cut out for him or his sex life will be hobbled and his tender companionship will be zero. He is made to see that women demand security more than logical, principled, or honorable behavior.

By the time his son must go to war, father (with jelly for a backbone) will slam a gun into junior's hand before father will risk the censure of his peers, or make a hypocrite of himself by crossing the investment he has in his own personal opinion or self-esteem. Junior will go to war or father will be embarrassed. So junior will go to war, the true purpose not withstanding.

FACTOR III - MOTHER

The female element of human society is ruled by emotion first and logic second. In the battle of logic and imagination, imagination always wins, fantasy prevails, maternal instinct dominates so that the child comes first and the future comes second. A woman with a newborn baby is too starmy-eyed to see a wealthy man's cannon fodder or a cheap source of slave labor. A woman must, however, be conditioned to accept the transition to "reality" when it comes, or sooner.

As the transition becomes more difficult to manage, the family unit must be carefully disintegrated, and state-controlled public education and state-operated child-care centers must become more common and legally enforced so as to begin the detachment of the child from the mother and father at an earlier age. Inoculation of behavioral drugs [Ritalin] can speed the transition for the child (mandatory). CAUTION: A woman's impulsive anger can override her fear. An irate woman's power must never be underestimated, and her power over a pussy-whipped husband must likewise never be underestimated. It got women the vote in 1920.

FACTOR IV - JUNIOR

The emotional pressure for self-preservation during time of war and the self-serving attitude of the common herd that have an option to avoid the battlefield—if junior can be persuaded to go—is all of the pressure finally necessary to propel Johnny off to war. Their quiet blackmailings of him are the threats: "No sacrifice, no friends; no glory, no girlfriends."

FACTOR V - SISTER

And what about Junior's sister? She is given all the good things of life by her father, and taught to expect the same from her future husband regardless of the price.

FACTOR VI - CATTLE

Those who will not use their brains are no better off than those who have no brains, and so this mindless school of jelly-fish, father, mother, son, and daughter, become useful beasts of burden or trainers of the same.

WC/Authors Note: So now you know. This chapter could only come in the beginning. Your preconceived ideas had to be shattered in order for you to understand the rest of this book [or this series! -Thom]. In this chapter you can see every step that the elite have taken in their war to control this once great nation. You can see the steps that will be taken in the future. You can no longer pretend innocence. Your denial of the conspiracy will fall on deaf ears. This book is part of the education that will give Americans the weapons needed in the coming months and years of hardship as the New World Order struggles to be born.

Many will argue that "Silent Weapons for Quiet Wars" is only a bogus conglomerate of words for which the writer has never taken credit or responsibility. Those who do so ignore the self-evident truths contained within the document. They ignore these truths because they are an indictment of their own ignorance, which they cannot face.

The document, first found in 1969, correctly outlines events which subsequently came to pass. It cannot be ignored or dismissed. The document is genuine. Its truths cannot be negated or shrugged away. The message is this: You must accept that you have been cattle and the ultimate consequence of being cattle—which is slavery—or you must prepare to fight, and if necessary die to preserve your God-given right to Freedom.

That last sentence is the real reason why people choose to ignore "Silent Weapons for Quiet Wars." People are not ready to admit that they have been cattle. They are not prepared to fight, and if necessary die, for Freedom. It is an indictment of the citizens of the United States of America. And that is the total confirmation of the truth of the information contained in "Silent Weapons for Quiet Wars."

COOKING WITH THE JOLLY ROGER

Guess what? It's my favorite time of the year! Independence Day! Of course, we both know that Indie Day ain't what it used to be anymore—just like that saying, "It's a free country," is bullshit as well. Therefore, I have decided that the 4th of July would have a NEW, and I think, improved, meaning—INDEPENDENCE FROM YOUR ENEMIES! Therefore I decided that for this issue, I was going to combine traditional Independence Day holiday "cheer" with techniques that could flatten anyone who might have "rubbed you the wrong way" in the past, while making it fun for the whole family. Of course, you can still use these techniques to have a wonderful, IMPROVISED holiday, which is much more rewarding than purchasing ready-made, tamed fireworks; it is possibly the only time that seeing the fruits of your labor going up in smoke can be gratifying! Therefore, you can read this column two ways. But before I go on, though, let me point out two things: (1) Although the recipes in this column are REAL (and really EASY to make compared to those in other sources), only an idiot would actually go out and play with this stuff without adequate training in the field of pyrotechnics. But if you do, I'm gonna cover my ass: **DISCLAIMER: I, the Jolly Roger, nor Flipside fanzine, nor any other party connected to this publication in any way, shape or form, is responsible for your USE, MISUSE or distribution to Nicaraguan Freedom Fighters, of this information. This is for informational purposes only! We are not condoning the actual making of any of this stuff, but if you do, then you are ON YOUR OWN, and the Flipside staff is 100% EXEMPT from being held accountable for your lack of intelligence!** There, now that we got that out of the way, I forget what my second point was; let's just skip it and get on with the column. I want to start off this "explosive" (pun intended!) column with a few fun modifications to make to regular, good 'ol fireworks... I'm not going to dwell too much on them, since we're gonna play with the same stuff the "Big Boys" do, but here's three anyway:

REALLY REALLY FUN THINGS TO DO WITH REGULAR FIREWORKS

Sky Bloom Flowers

You need: Ground bloom flowers; a power drill; A moderately sized bit. What you do: Take your Ground Bloom Flower, turn it upside down, and drill straight down the middle until you get roughly 1/4 of an inch from the top. Get some matches, light it up, and run your pyromaniac ass off! What it SHOULD Do: It should begin to spin and then take flight. It will fly so high that you will not be able to see it again.

Psycho Chasers

You need: 1 Whistling Pete. What you do: Break about 1/4 of the end off (The side WITHOUT the fuse, dummy). Unwrap the paper surrounding the insides of it until there is very little left. Lay the baby down, light it, and watch the fucker go! What it SHOULD Do: It should begin to move at a very fast rate in the direction you pointed the front of it. After going in that direction for a little while, it will then turn and start going, basically, wherever the hell it wants! And if you unwrap enough of it, it will even take flight!

Sparklers don't have to be boring!

What you need: About 15 Sparklers and some electrical tape. What you do: Get all your sparklers and hold them in your hand, then make a tight fist. While making the fist, begin to tape all the sparklers TIGHTLY together, leave about 1 inch un-taped at the top so you can light it. Once you have the rest tightly and completely wrapped in tape, light the exposed end! What it SHOULD Do: Once you light the 1 inch you left for a fuse, run like hell... Then, when the heat/sparks

get under the tape, it starts being pressurized. Once it gets far enough under the tape, it just says 'FUCK IT!' and blows up EVERYWHERE! And you thought M-80's were loud...

Ok, we move on now to the "Know Your Chemical" part of the column. The next table gives you a sample list of chemicals most commonly used in the manufacture of, um... fireworks... as well as their "household" equivalents. This should help you obtain most of them quite easily— but don't! You're not supposed to be making this stuff, right?! <grin>

CHEMICAL EQUIVALENCY LIST

| | |
|------------------------------------|---------------------|
| Acacia..... | Gum Arabic |
| Acetic Acid..... | Vinegar |
| Aluminum Oxide..... | Alumina |
| Aluminum Potassium Sulphate..... | Alum |
| Aluminum Sulfate..... | Alum |
| Ammonium Carbonate..... | Hartshorn |
| Ammonium Hydroxide..... | Ammonia |
| Ammonium Nitrate..... | Salt Peter |
| Ammonium Oleate..... | Ammonia Soap |
| Amylacetate..... | Banana Oil |
| Barium Sulfide..... | Black Ash |
| Carbon Carbonate..... | Chalk |
| Carbon tetrachloride..... | Cleaning Fluid |
| Calcium Hypochlorite..... | Bleaching Powder |
| Calcium Oxide..... | Lime |
| Calcium Sulfate..... | Plaster of Paris |
| Carbonic Acid..... | Seltzer |
| Cetyltrimethylammoniumbromide..... | Ammonium Salt |
| Ethylinedichloride..... | Dutch Fluid |
| Ferric Oxide..... | Iron Rust |
| Furfuraldehyde..... | Bran Oil |
| Glucose..... | Corn Syrup |
| Graphite..... | Pencil Lead |
| Hydrochloric Acid..... | Muriatic Acid |
| Hydrogen Peroxide..... | Peroxide |
| Lead Acetate..... | Sugar of Lead |
| Lead Tero-oxide..... | Red Lead |
| Magnesium Silicate..... | Talc |
| Magnesium Sulfate..... | Epsom Salt |
| Methylsalicylate..... | Winter Green Oil |
| Naphthalene..... | Mothballs |
| Phenol..... | Carbolic Acid |
| Potassium Bicarbonate..... | Cream of Tarter |
| Potassium Chromium Sulfate..... | Chromalum |
| Potassium Nitrate..... | Salt Peter |
| Sodium Oxide..... | Sand |
| Sodium Bicarbonate..... | Baking Soda |
| Sodium Borate..... | Borax |
| Sodium Carbonate..... | Washing Soda |
| Sodium Chloride..... | Salt |
| Sodium Hydroxide..... | Lye |
| Sodium Silicate..... | Glass |
| Sodium Sulfate..... | Glauber's Salt |
| Sodium Thiosulfate..... | Photographer's Hypo |
| Sulfuric Acid..... | Battery Acid |
| Sucrose..... | Cane Sugar |
| Zinc Chloride..... | Tinner's Fluid |

IGNITERS, TIMERS AND FUSES (Oh my!)

In some parts of the country (such as California, for instance), fuses and igniters are extremely hard to come by... so in this section I tell you how to make some of your own. Everything below is fairly simple to make, and all are fairly reliable.

Slow Burning Fuse (approx. 2 inches per minute)

Materials needed: Cotton string or 3 shoelaces; Potassium Nitrate or Potassium Chlorate; Granulated sugar. **What you do:** Wash the cotton string or shoelaces in HOT soapy water, then rinse with fresh water. Now mix the following together in a glass bowl: 1 part potassium nitrate or potassium chlorate, 1 part granulated sugar and 2 parts hot water. Soak the strings or shoelaces in this solution. Twist/braid 3 strands together and allow them to dry. Check the burn rate to see how long it actually takes!!

Fast Burning Fuse (approx. 40 inches per minute)

Materials needed: Soft cotton string; Fine black powder (empty a few shotgun shells!); Shallow dish or pan. **What you do:** Moisten the powder with a LITTLE BIT of water to form a paste. Now twist/braid 3 strands of cotton together. Rub the gunpowder paste into string and allow it to dry. When dry, CHECK THE BURN RATE!!!

Igniter From Book Matches

This one has it's uses as well! All you need are some paper book matches and some adhesive or friction tape. **What you do is:** Remove the staple(s) from the match book and separate matches from cover. Fold and tape one row of matches (fold in thirds). Shape the cover into a tube with striking surface on the inside and tape. Make sure the folder cover will fit tightly around the taped match heads. Leave the cover open at the opposite end for insertion of the matches. Push the taped matches into the tube until the bottom ends are exposed about 3/4 in. (2 cm). Flatten and fold the open end of the tube so that it laps over about 1 in. (2-1/2 cm); tape in place. Use with a Molotov Cocktail. Tape the "match end tab" of the igniter to the neck of the molotov cocktail. Grasp the "cover and tab" and pull sharply or quickly to ignite. **General Use:** The book match igniter can be used by itself to ignite flammable liquids, fuse cords, and similar items requiring hot ignition.

Delay Igniter From A Cigarette

A simple and economical (everyone wants to save money, right?) time delay can be made with a common cigarette. **What you need:** Cigarette; a paper match; string (shoelace or similar cord); fuse cord (improvised or commercial). **What you do:** Cut one end of fuse cord at a slant to expose the inner core. Light the cigarette in a normal fashion (don't stick it in your nose, it's silly). Place a paper match so that the head is over the exposed end of the fuse cord and tie them both to the side of the burning cigarette with the string. Position the burning cigarette with fuse so that they both will burn freely. A suggested method is to hang the delay on a twig. (Note: Common European dry cigarettes burn about 1 inch every 7 or 8 minutes in still air. American and Canadian brands burn about 1 inch every 4 or 5 minutes) If the fuse cord is placed one inch from the burning end of the cigarette a time delay of 4 or 5 minutes will result if you smoke Marlboro. Delay time will vary depending upon type of cigarette, wind, moisture, and other atmospheric conditions (get to know your cigarette!) To obtain accurate delay time, a test run should be made under "use" conditions. Oh yeah, if you're in a hurry, just poke a hole in the cigarette (after lighting it, duh!) and cram the fuse into the hole. Of course the odds are more in favor of it falling out, but it does work pretty reliably in a pinch.

Dried Seed Timer

A time delay device for electrical firing circuits can be made using the principle of expansion of dried seeds. **What you need:** Dried peas, beans, or other dehydrated seeds; a wide-mouth glass jar with non-metal cap; two screws or bolts; a thin metal plate; a hand or electric drill; a screwdriver. **Now, to make it:** Determine the rate of the rise of the dried seeds selected. This is necessary to determine the delay time of the timer. To do this, a) Place a sample of the dried seeds in the jar and cover with water... and b) Measure the time it takes for the seeds to rise a given height. Most dried seeds increase in size by 50% in one to two hours. Now that you have that out of the way, cut a disc from the thin metal plate. The disc should fit loosely inside the jar. (NOTE: If metal is painted, rusty, or otherwise coated, it must be scraped or sanded to obtain a clean metal surface for conduction!) Drill two holes in the cap of the jar about 2 inches apart. The diameter of holes should be such that screws or bolts will thread tightly into them. If the jar has a metal cap or no cap, a piece of wood or plastic (NOT METAL) can be used as a cover. Turn the two screws or bolts through the holes in the

cap. Bolts should extend about one in. (2 1/2 cm) into the jar (IMPORTANT: Both bolts must extend the same distance below the container cover!). Now pour the dried seeds into the container. The level will depend upon the previously measured rise time and the desired delay. Place the metal disc in the jar on top of the seeds. How to use: Add just enough water to completely cover the seeds and place the cap on the jar. Attach connecting wires from the firing circuit to the two screws on the cap. Expansion of the seeds will raise the metal disc until it contacts the screws and closes the circuit! Neat, huh!

Ok, now you should know everything you need to make what follows, that is if you were going to ACTUALLY do it. But of course, you're not... you're just reading this for entertainment... AND you like cops. I thought so..

SOLIDOX BOMB

Most people are not aware that a volatile, extremely explosive chemical can be bought over the counter: Solidox. Solidox comes in an aluminum can containing 6 grey sticks, and can be bought at K-mart, and various hardware supply shops for around \$10.00. Solidox is used in welding applications as an oxidizing agent for the hot flame needed to melt metal. The most active ingredient in Solidox is potassium chlorate, a filler used in many military applications in the WWII era. Since Solidox is literally what the name says: SOLID OXygen, you must have an energy source for an explosion. The most common and readily available energy source is common household sugar, or sucrose. In theory, glucose would be the purest energy source, but it is hard to find a solid supply of glucose. Try a health food store, though, IF you can afford it! Making the mixture: Open the can of Solidox, and remove all 6 sticks. One by one, grind up each of the sticks (preferably with a mortar and pestle) into the finest powder possible. The ratio for mixing the sugar with the Solidox is 1:1, so weigh the Solidox powder, and grind up the equivalent amount of sugar. Mix equivalent amounts of Solidox powder, and sugar in a 1:1 ratio. It's just that simple! You now have an extremely powerful substance that can be used in a variety of applications. A word of caution, though: be EXTREMELY CAREFUL in the entire process, avoiding friction, heat and flame. This shit tends to be a bit unstable. You have been warned!

THERMITE

Solidox is nasty, but it's also loud. Thermite won't wake up the neighbors. Here is a good and easy way to make it. The first step is to get some iron-oxide (which is RUST!). Here is a good way to make large quantities in a short time: - Get a DC convertor like the one used on a train set. Cut the connector off, separate the wires, and strip them both. Now you need a jar of water with a tablespoon or so of sodium chloride (SALT!) added to it. This makes the water conductive. Now insert both wires into the mixture (I am assuming you plugged the convertor in...) and let them sit for five minutes. One of them will start bubbling more than the other. This is the POSITIVE (+) wire. If you do not do this test right, the final product will be the opposite (chemically) of rust, which is RUST ACID. You have no use for this here (although it IS useful!). Anyway, put the nail tied to the positive wire into the jar. Then put the negative wire in the other end. Now let it sit overnight and in the morning scrape the rust off of the nail and repeat until you got a bunch of rust on the bottom of the glass. Be generous with your rust collection. If you are going through the trouble of making thermite, you might as well make a lot, right? Next, remove the excess water and pour the crusty solution onto a cookie sheet. Dry it in the sun for a few hours, or inside overnight. It should be an orange-brown color (although I have seen it in many different colors! Sometimes the color gets fucked up, what can I say... but it is still iron oxide!) Crush the rust into a fine powder and heat it in a cast-iron pot until it is red. Then, mix the pure iron oxide with pure aluminum filings which can be bought or filed down by hand from an aluminum tube or bar. The ratio of iron oxide to aluminum is 8 grams to 3 grams. Congrats! You have just made THERMITE! Now, to light it... Thermite requires a LOT of heat (more than a blow torch!) to ignite. However, a magnesium ribbon (which is sorta hard to find... call around) will do the trick. It takes the heat from the burning magnesium to light the thermite. Finally, go find a police car and pour a fifty-cent sized pile onto his hood, stick the ribbon in it, and light the ribbon with the blow torch. Now chuckle with intense glee as you watch it burn through the hood, the block, the axle, the pavement, the Earth's crust, etc.. BUT BE CAREFUL! The ideal mixtures can vaporize CARBON STEEL for chrissakes!

TOUCH EXPLOSIVES

This is sort of a mild explosive, but it CAN be quite dangerous in large quantities. To make touch explosive (such as that found in a snap-n-pop, only WAY more powerful), use this recipe: Mix iodine crystals into ammonia until the iodine crystals will not dissolve into the ammonia anymore. Pour off the excess ammonia and dry out the crystals on a baking sheet the same way as you dried the thermite (in other words, just let it sit overnight!). Be careful now because

these crystals are now your touch explosive. Carefully wrap a bunch in paper (I mean carefully! Friction sets 'em off!) and throw them around.. pretty loud, huh? They are fun to put on someone's chair. Add a small fish sinker to them and they can be thrown a long distance (good for crowds, football games, concerts, riots, etc.).

CO2 BOMB

You will have to use up the cartridge first by either shooting it or whatever. With a nail, force a hole bigger so as to allow the powder and wick to fit in easily. Fill the cartridge with black powder and pack it in there real good by tapping the bottom of the cartridge on a hard surface (I said TAP not SLAM! This is NOT the time to be a PUNK ROCKER!). Insert a fuse. I recommend a good water-proof cannon fuse, or an m-80 type fuse, but firecracker fuses work, if you can run like a black man runs from the cops after raping a white girl.) Now, light it and run like hell! It does wonders for a row of mailboxes (like the ones in apartment complexes), a car (place under the gas tank), a picture window (place on window sill), a phone booth (place right under the phone), or any other devious place. This thing throws shrapnel, and can make quite a mess!!

ONE HELLUVA SMOKE BOMB

Try this little gem out! Mix 4 parts sugar with 6 parts potassium nitrate (Salt Peter). Heat this mixture over a LOW flame until it melts, stirring well. Pour it into a future container and, before it solidifies, imbed a few matches into the mixture to use as fuses. One pound of this stuff will fill up a whole block with thick, white smoke!

MAIL BOX BOMB

You need a two liter bottle of chlorine (it MUST contain sodium hypochlorite), a small amount of sugar and a small amount of water... Mix all three of these in equal amounts to fill about 1/10 of the bottle. Screw on the lid and place in a mailbox. It's hard to believe that such a small explosion will literally rip the mailbox in half and send it 20 feet into the air!

FERTILIZER BOMB

You need: Newspaper; fertilizer (the chemical kind, GREEN THUMB or ORTHO); cotton; diesel fuel. What you do: Make a pouch out of the newspaper and put some fertilizer in it. Then put cotton on top. Soak the cotton with fuel, then light it and run like you have never run before! This blows up 500 square feet so don't do it in an alley!!

COMPUTER DISKETTE BOMB

You need: A disk; scissors; white or blue kitchen matches (they MUST be these colors!); clear nail polish... What you do: Carefully open up the diskette (3.5" disks are best for this! and remove the cotton covering from the inside. Scrape a lot of match powder into a bowl (use a wooden scraper, metal might spark the match powder!). After you have a lot, spread it evenly on the disk. Spread the nail polish over the match mixture - Let it dry. Carefully put the diskette back together and use the nail polish to seal it shut on the INSIDE (so that it doesn't look tampered with!). When that disk is in a drive, the drive head attempts to read the disk, which causes a small fire. Oh, and just a reminder: one shouldn't use high density disks in a double density drive. It's not good for it! ahahahahaha!

CALCIUM CARBIDE BOMB

This is EXTREMELY DANGEROUS! Obtain some calcium carbide. This is the stuff that is used in carbide lamps and can be found at nearly any hardware store. Take a few pieces of this stuff (it looks like gravel) and put it in a glass jar with some water. Put a lid on tightly. The carbide will react with the water to produce acetylene carbonate which is similar to the gas used in cutting torches. Eventually the glass will explode from internal pressure. If you leave a burning rag nearby, you will get a nice fireball!

"HINDENBERG" BOMB

Items Needed: 1 Balloon; 1 Bottle; some Liquid Plumr (I'm not lye-in'!); 1 Piece Aluminum Foil; 1 Length Fuse. To make it: Fill the bottle 3/4 full with Liquid Plumr and add a little piece of aluminum foil to it. Put the balloon over the neck of the bottle until the balloon is full of the resulting gas. This is highly flammable hydrogen. Now tie the balloon, light the fuse and let it rise. When the fuse contacts the balloon, watch out!!! This thing sure beats a lame-o sparkler ANY DAY! Yes, even the exploding ones!

AUTO EXHAUST FLAME THROWER

For this reworking experience, all you need is a car, a sparkplug, ignition wire and a switch. Install the sparkplug into the last four or five inches of the tailpipe by drilling a hole that the plug can screw into easily. Attach the wire (this is regular, insulated wire) to one side of the switch and also to the sparkplug. The other side of the switch is attached to the positive terminal on the battery. With the car running, simply hit the switch and watch the flames fly!!! BE CAREFUL that no one is behind you! These flames can go over 20 feet!

THE DYNO-BOMB (tm)

This simple, yet extremely environmentally destructive bomb requires little or no brains to put together. However, it DOES require a LOT of risk! What you do is: Acquire a glass container, put in a few drops of gasoline and cap the top. Now turn the container around to coat the inner surfaces and then wait for the gasoline to evaporate. Open the bottle, add a few drops of potassium permanganate (Get this stuff from a snake bite kit), and recap the bottle. The bomb is detonated by throwing it against a solid object. Now after throwing this thing, RUN LIKE HELL! It packs about a half stick of DYNAMITE! I kid you not!

MATCH HEAD BOMB

Simple safety match (you know, the strike-anywhere kind) heads in a pipe, capped at both ends, make a devastating bomb. It is set off with a regular fuse. A plastic Baggie is put into the pipe before the heads go in to prevent detonation by contact with the metal. Also, don't forget the TENNIS BALL BOMB from a couple of issues back; it is a fun toy as well!

BLACK POWDER

Black powder can be prepared in a simple, safe manner. It may be used as blasting or gun powder. Your shopping list: Potassium Nitrate, granulated, 3 cups (3/4 liter); wood charcoal, powdered, 2 cups; sulfur, powdered, 1/2 cup; alcohol, 5 pints (2-1/2 liters) (whiskey, rubbing alcohol, etc.); Water, 3 cups (3/4 liter); Heat source; 2 buckets - each 2 gallon (7-1/2 liters) capacity, at least one of which is heat resistant (metal, ceramic, etc.); flat window screening, at least 1 foot (30 cm) square; large wooden stick; cloth, at least 2 feet (60 cm) square... When you have rounded all that stuff up, do the following: Pour the alcohol into one of the buckets. Then put potassium nitrate, charcoal, and sulfur into the heat resistant bucket. Add 1 cup water and mix thoroughly with a wooden stick until all of the ingredients are dissolved. Add the remaining water (2 cups) to the mixture. Place bucket on heat source and stir until small bubbles begin to form. (CAUTION: DO NOT boil the mixture! Be sure that ALL of the mixture stays wet. If any is dry, as on the sides of the pan, it may ignite!) Remove the bucket from the heat and pour the mixture into the alcohol bucket while stirring vigorously. Let the alcohol mixture stand for about 5 minutes. Strain mixture through cloth to obtain black powder. Discard liquid. Wrap cloth around black powder and squeeze to remove all excess liquid. Place the screening over the dry bucket. Place a workable amount of damp powder on the screen and granulate it by rubbing the solid through screen. (NOTE: If granulated particles appear to stick together and change shape, recombine the entire batch of powder, wrap the cloth around it and squeeze it one more time.) Spread granulated black powder on flat, dry surface so that layer about 1/2 inch (1-1/4 cm) is formed. Allow to dry. Sunlight is best for this. This should be dried as soon as possible, preferably in an hour. The longer the drying period, the less effective the black powder. (CAUTION: Remove from heat AS SOON AS the granules are dry!) And that's all there is to it!

MAKING PLASTIC EXPLOSIVES FROM BLEACH

Potassium chlorate is an extremely volatile explosive compound, and has been used in the past as the main explosive filler in grenades, land mines, and mortar rounds by such countries as France and Germany. Common household bleach contains a small amount of potassium chlorate, which can be extracted by the procedure that follows. First off, you must obtain: A heat source (hot plate, stove, etc.); a hydrometer, or battery hydrometer; a large Pyrex, or enameled steel container (to weigh chemicals with); potassium chloride (sold as a salt substitute at health and nutrition stores). Now, here's what'cha do: Take one gallon of bleach, place it in the container, and begin heating it. While this solution heats, weigh out 63 grams of potassium chloride and add this to the bleach being heated. Constantly check the solution being heated with the hydrometer, and boil until you get a reading of 1.3. If using a battery hydrometer, boil until you read a FULL charge. Then, take the solution and allow it to cool in a refrigerator until it is between room temperature and 0 degrees Celsius. Filter out the crystals that have formed and save them. Boil this solution again and cool as before. Filter and save the crystals. Now take the crystals that have been

saved, and mix them with distilled water in the following proportions: 56 grams per 100 milliliters of DISTILLED water. Heat this solution until it boils and allow to cool. Filter the solution and save the crystals that form upon cooling. This process of purification is called "fractional crystallization". Can you say that? I'll bet you CAN, sure... These crystals should be relatively pure potassium chlorate. Powder these to the consistency of face powder, and heat gently to drive off all moisture. Now, melt five parts Vaseline with five parts wax. Dissolve this into white gasoline (camp stove gasoline), and pour this liquid on 90 parts potassium chlorate (the powdered crystals from above) into a plastic bowl. Knead this liquid into the potassium chlorate until intimately mixed. Allow all gasoline to evaporate. Finally, place this explosive into a cool, dry place. Avoid friction, sulfur, sulfides, and phosphorous compounds. This explosive is best molded to the desired shape and density of 1.3 grams in a cube and dipped in wax until water proof. These block type charges guarantee the highest detonation velocity. Also, a blasting cap of at least a 3 grade must be used. The presence of the aforementioned compounds (sulfur, sulfides, etc.) results in mixtures that are or can become highly sensitive and will possibly decompose explosively while in storage. Also, BE FUCKING CAREFUL WITH THIS SHIT if you're brave (read: stupid) enough to try making this (or anything else in this article for that matter)!!

EVERYBODY'S FAVORITE: NAPALM!

Pour some gas into an old bowl, or some kind of container. Get some styrofoam (soap chips work, too!) and put it in the gas until the gas won't eat anymore. You should now have a sticky syrup. Put it on the end of something (DON'T touch it!!). The unused stuff lasts a long time, so make sure you keep plenty on hand for spontaneous, whimsical fun! This stuff, especially, impresses the opposite sex. Have you ever heard the expression, "When we first met, there was some CHEMISTRY there!" Well, now you know where it came from.

NITROGLYCERIN

I must advise you all to take the greatest care and caution when you are doing this. Even if you have made this stuff before! Nitroglycerin is the basic ingredient in a lot of explosives such as straight dynamites, and gelatin dynamites. Here is the recipe that the pro's use: Fill a 75-milliliter beaker to the 13 ml. Level with fuming red nitric acid, of 98% pure concentration. Place the beaker in an ice bath and allow to cool below room temp. After it has cooled, add to it three times the amount of fuming sulfuric acid (99% H_2SO_4). In other words, add to the now-cool fuming nitric acid 39 ml. Of fuming sulfuric acid. When mixing any acids, always do it slowly and carefully to avoid splattering. When the two are mixed, lower their temp. By adding more ice to the bath, about 10-15 degrees centigrade. (Use a mercury-operated thermometer) When the acid solution has cooled to the desired temperature, it is ready for the glycerin. The glycerin must be added in small amounts using a medicine dropper. (Read this step about 10 times!) Glycerin is added slowly and carefully (I MEAN careful!) until the entire surface of the acid is covered with it. This is a dangerous point since the nitration will take place as soon as the glycerin is added. The nitration will produce heat, so the solution MUST be kept below 30 degrees centigrade! If the solution should go above 30 degrees, immediately dump the solution into the ice bath! This will insure that it does not go off in your face! For the first ten minutes of nitration, the mixture should be gently stirred. In a normal reaction the nitroglycerin will form as a layer on top of the acid solution, while the sulfuric acid will absorb the excess water. After the nitration has taken place, and the nitroglycerin has formed on the top of the solution, the entire beaker should be transferred slowly and carefully to another beaker of water. When this is done the nitroglycerin will settle at the bottom so the other acids can be drained away. After removing as much acid as possible without disturbing the nitroglycerin, remove the nitroglycerin with an eyedropper and place it in a bicarbonate of soda (sodium bicarbonate in case you didn't know) solution. The sodium is an alkali and will neutralize much of the acid remaining. This process should be repeated as much as necessary using blue litmus paper to check for the presence of acid. The remaining acid only makes the nitroglycerin more unstable than it already is. The final step is to remove the nitroglycerin from the bicarbonate. This is done with an eye-dropper, slowly and carefully. The usual test to see if nitration has been successful is to place one drop of the nitroglycerin on metal and ignite it. If it is true nitroglycerin it will burn with a clear blue flame. (CAUTION: Nitro is very sensitive to decomposition, heating, dropping or jarring, and may explode if left undisturbed and cool!!)

EXPLODING LIGHTBULBS

You need: A lightbulb (100w); a socket (duh...); 1/4 cup soap chips; black powder! (open some shotgun shells!); 1/4 cup kerosene or gasoline; adhesive tape; a lighter or small blowtorch; glue. Gather this stuff up and then pick a recipe to make:

A simple exploding lightbulb:

Drill a small hole in the top of the bulb near the threads! Carefully pour the blackpowder into the hole. Use enough so that it touches the filament! Insert into socket as normal (make sure the light is off or else YOU will be mangled!!!) Get the hell out!!

A napalm bulb:

Heat kerosene/gasoline in a double boiler. Melt soap chips, stirring slowly. Put somewhere and allow to cool. Heat the threads of the bulb VERY carefully to melt the glue. Remove threads, slowly drawing out the filament. Do NOT break the cheap electrical igniters and/or the filament or this won't work!! Pour the liquid into the bulb, and slowly lower the filament back down into the bulb. Make sure the filament is dipped into the fluid. Re-glue the threads back on. Insert it into a socket frequently used by the, uh, Republican... nasty nasty nasty...

DRAIN O BOMB

A Draino bomb is most commonly used for the complete destruction of cars. It is very easy to make and is totally kitchen improvised. To make it, you need the following: A plastic film canister (nothing else will work); Comet; Draino crystals. To make it: Fill the canister a little more than 3/4 full with Comet, fill the rest with the Draino and put the lid back on. To use it: Take off gas cap of victim's car, place the canister in gas tank and then RUN LIKE HELL! In about 10 minutes, the gas will eat through the canister. When this occurs, the ENTIRE CAR will blow up, just like on TV!

CAT BOMB

Take a full can of tuna. Open it, remove all of the tuna and clean it out real good. Drill a small hole in the side and then nail the can down to a piece of plywood. Take a Champagne Party Popper and remove the little explosive device on the string. Run this through the hole (so the explosive is on the inside and the string on the outside) and fill the can up with about 1/8 inch of gunpowder (Heavily salt-petered for easy ignition). Place the lid back on and pack it down good. Use Clay or Silicon to seal up the cracks on the sides. Put some of the tuna back on top and place the bomb in the path of some soon to be surprised feline! Tie a string to the igniter string and hide about 20-30 feet away. When the cat stops to have a bite, pull the string! And if all works well, the device should explode and scare the living shit out of the "fuzzy-wuzzie-kitty-pitty..." Oh, by the way, I'm just JOKING here! I love cats, actually.

COKE BOTTLE BOMB

What you need: A bottle (experiment with smaller bottles first!); Aluminum Foil; Muramic Acid (Pool Acid). What you do: Take a two liter plastic Coke bottle, fill it partially (about an inch or so above the black bottom cap thingie on the bottom) with muramic acid (pool acid). Tear up strips of aluminum foil. Now do the rest quickly for the reaction will happen: add the strips to the bottle, cap it, shake the bottle, put it in an open area, GET UNDER COVER, and watch. The bottle will expand and blow up with a great cloud of smoke. Don't breathe the vapors of the acid bottle when you open it or those of the smoke. Experiment first with smaller amounts and bottles until you find one that works when you get the right amount of foil to acid to bottle size right, which is tricky because the acid of the next bottle is always of a different strength. Start out by using smaller plastic bottles until you get the ratio of acid-to-foil and the reaction time to a point that you can follow because it is very unstable. TAKE EXTRA CARE! What I would do is throw the bottle, holding the "cap side" as it hurls, at the same time, mixing the stuff. Remember, experiment with smaller plastic bottles until you get the ratio of acid-to-foil and the reaction time to a point that you can follow. This stuff is VERY unstable. And don't be fooled by this one— it's a BOOMer!!

Well, that looks like all of the space for this issue. I really hope that you enjoyed reading it! Don't forget to be extra careful with this batch of info. I thought long and hard about doing this particular column, figured it would be well within my realm of irresponsible journalism, and get good sleep at night to boot! I do hope to hell that YOU ARE AROUND to read the next one, though! The point is to inform and entertain, not give PSYCHOS ideas. Until next month, STAY FREE! And don't forget to write me, c/o Flipside!

-----Jolly Roger

RIDE, SLOWDIVE April 28 at the Coachhouse RIDE, PALE SAINTS

April 31 at UCSD by Royce

Yes, Ride are media darlings in Britain, and NO, they don't deserve it. First of all, the Coachhouse is unreal! \$5 drink minimum before entering on top of the \$20 ticket, and if you want to sit at a picnic table where you can actually see (there's no standing allowed), it's an \$8 food minimum!! What the fuck is this, dinner theater?! Slowdive come on and bore to tears. Imagine 3 guitars, all playing the same note but with a different "ethereal" effect. Drummer was okay, but he couldn't save this drone. When Ride come on, at least the crowd had the balls to push past the (many) bouncers to stand in neat, divided two-foot rows between the tables, while Ride put on a very lackluster performance mixing some tunes from their first LP with many from their poor new one. And doing two planned encores is just too lame for words!!! Sunday I found myself in San Diego (miraculously, after two blowouts) to witness the fantastic sounds of Pale Saints. They sounded so much better, I wish they had headlined (and they did at the Whiskey where they were 10 times better!) Ride appeared and played the same set but with the guitarist singing - I guess poor Mark must have lost his voice, precious bastard. I gave them a second chance, and they were worse than before! After only two LPs it's sad to see a band just going through the motions. I was thankful I hadn't paid. Miss them the next time they come to town. I will.

SORT OF QUARTET, OBSESSED, UNDER- GROUND ECONOMY

May 2 at Sea Hag rehearsal Studios, Palm Springs by Sophia Possidon
In celebration of Brittany's B-day a last minute bash was arranged. Within the confines of a gaited warehouse location, at which a fairly new rehearsal studio has opened, was a sizable soiree. To commence the festivities the Sort of Quartet played an amazing set, despite the fact that they are now minus one guitar player - Gary Arcee. However, they have added a trumpet player and a bongo player, which more than produced a full swinging sound. Next to follow was a last minute addition, driving all the way from L.A. to escape all the rioting; Wino, Scott Reader and Greg Rogers also known as the Obsessed!! They rocked and I mean some heavy stuff. Most people were just dazed and amazed as these guys did their thing and others cavorted about. Renee Reeder and I had an absolute blast! Last to follow, was the Underground Economy, who were probably the mainstream of the two bands that preceded them. Nevertheless, they did play a most enjoyed set. Everyone basically had a great time; no fights, no police. Hopefully Sea Hag Studios will be around awhile.

GAMMA MEN, SUPERSUCKERS, AND GAS HUFFER

May 2 at the Casbah by Ted

First time for me to see any of these bands play live. Starting off the night was the Gamma Men, a local San Diego band featuring Steve Gardner who also puts out the superb Noise for Heroes fanzine (and also responsible for the "Violence Inherent in the System" compilation reviewed last issue). They played a slew of fast hard rocking originals with a couple covers by the Ramones and Exploding White Mice, which tells you exactly where their influences and sound lies. The Supersuckers were the next band to rock the house, and rock the house they did. Everyone was here to see them, including OliveLawn who played a quick set earlier this night so they could race down here to see them. The Supersuckers reminded me of Rocket from the Crypt doing Motorhead covers and were really cool. Gas Huffer finished the night off. They were OK, but I got kind of bored and went outside to hang out with everyone else.

MANIC STREET PREACHERS

May 5 at the Whiskey by Martin McMartin

It's been a helluva long time since I've been even remotely interested in a band from the U.K., so I kept my expectations in check as I trekked up to the World Famous (but often bogus) Whiskey. The Manic Street Preachers are riding a huge wave of British press hype, touted as the next Clash-Pistols, complete with a history of razor blade incidents and student riots. None of that on the edge mayhem occurred tonight, but that's not to say the Manics left us holding the bag. They delivered a more rugged version of their very pop and just released "Generation Terrorists" LP from the get go, opening with a hyped, uncensored version of "Stay Beautiful" adding a catchy, "Why don't you just FUCK OFF!!!" line to finish the chorus. They ripped through a set of anger and

frustration, thinly veiled behind catchy melodies. A slightly metallic guitar tweak (short tasty leads, not jerk-off solos) gives the Manics a fresh sound that carries them far beyond the boundaries of a '77 punk rehash/nostalgia group. The Manics managed to pull off a forty minute wake-up call, heavy on alienation, without coming off condescending or preachy. Good fun combined with angry substance, the hi-jinx climaxed with an explosion as the band bombed us with at least a ton of goose feathers as they stormed off stage. I didn't know whether to laugh or cry as I scooped a gob of feathers out of my five dollar drink. What a goof. A highlight of 1992, yes indeed.

PUDDING/VACANT LOT

May somethingorother at Ice by Martin McMartin

To quote one of the guys in Vacant Lot while watching Pudding: "She's not even my girlfriend. Why is she yelling at me?" Pudding is a project (I hate that word, but it applies to stuff like this.) fronted by Lori (?) from Spiderbaby (so I'm told) with a lot of off-key type yelling over jerky metal guitar. I've "lived" "music" like this under my own roof for the last two years so I rag it when I end up paying money to see it. Vacant Lot, on the other hand, were worth seeing for an amazing display of hooks, harmonies, and faultless pop-punk tunes. Kinda like a straight outta Brooklyn version of Green Day or Mr. T. Experience, although when questioned one of the guys said he hadn't even heard of those two bands. If you can't get to NY check 'em out on a 7 inch. on Chaos Records.

COP SHOOT COP

May 7 at Bogarts in Long Beach, CA by STF

This was my last strutting singles night out! The next day I was seen at the alter saying my I Do's. So who else could I pick to spend a wild drunken night out with, but Suzie the Grundge Goddess and Cop Shoot Cop. Suzie got helped me pour the beer in and Cop Shoot Cop made me puke it out. After all, that smashing clutter of drum metal isn't made for people to stand around with their mouths open like most of the people there that night. I suppose I could have been at Chipendales for the standard bachelorette party, but there I was drunk off my ass, with my best friend, hopping up and down to the swirling guitars, and puking all that fun out my nose...what could be better than this. Cop Shoot Cop is a must.

RAW FLOWER, FIZZY BANGERS,

May 21 at the Central by Ted

Went through hell finding parking and getting here without getting shot at or in an accident. Never been here before, but if you can ignore all the Hollywood poser geeks, it's actually an OK place. It'd be

nice if other bands that I've seen play a zillion times at the same club would play here. Cheap cover. Cheap beer. Decided to check out Raw Flower once again, and HOLY FUCKING SHIT!! Their singer showed up (and on time, too)!! Fucking miracle. If Iggy Pop was a woman, he sings for this band. Fucked up and flashy, their lead singer (she has a name--Kristi) was all over the place. Raw Flower is one of those bands that can appeal to both the Hollywood fag scene and the punk rock underground. Sure, they pose alot (and are visually stimulating), but they also got it where it counts--good songs. The Fizzy Bangers are good for a Sunset strip type of band. I saw them play an acoustic set about 9 months ago at the Fame cafe. It was funny how some of the people around me condemned the band because the drummer played "drums" on a guitar case along with some pots and pans, instead of a drum kit like all the other acoustic bands that played that night. Tonight they were also enjoyable, and I was surprised to find that a few of the songs stuck in my head all that time. Some of the songs are total shit, but most of them came across like loud, fun, guitar pop hit songs with a catchy hook or two. They have enough good songs to put out a seven inch or two, but give them some work and a little time and I could see them going places, which is exactly what they want to do. The biggest thrill of the night though, next to finding out that Kristi from Raw Flower showed up, was seeing El Duce stumbling around the Roxy while I was walking to my car. Good to see he's still around.

GAS HUFFER, KNIGHT KINGS, CHEATER SLICKS

May 22 at the OK Hotel back in Seattle WA by STF

Well, I made it back to the U.S...via: Puerto Rico, NY, CA, WA...fuck don't ever take the bargain rate 30 hour plane ride. Tonight I was to catch one of the most talked about bands in Seattle. Gas Huffer...they came out with a heavily liked/reviewed album earlier this year "Janitors of Tomorrow" on MT. My lack of funds has left me with this non-opinionated review of the record. But...I did see them live! Punk Rock with a capital "P". Fast and loud, angry, fun and (can you believe it) non-monotonous. Surely another tour is in the works by now...so put away your razors and look out for the Gas Huffer-punk rock-pork chop facial hair fiesta. By



El Gas Huffer dudes - photo by Stf

the way Cheater Slicks didn't play, and Knight Kings...fuck I don't even remember.

L7, STEEL POLE BATHTUB, ETHYL MEATPLOW AND WOOL

May 22 at the Palace in Hollywood by Bob

This show started at the unGodly hour of 7:00 P.M. Entering a nightclub in broad day light usually doesn't sit well with me, but this was L7 headlining the Palace and well worth the extra effort to be prompt. It seems to me that Wool usually falls short in its' efforts to be all things to all people but they were pretty on tonight. (Except for their Sound Gardeney stuff.) Singer Pete Stahl sported the Sigourney Weaver Alien 3 look and the crowd gave a big applause when drum tech David Grohl crept on stage to tend to the drum kit. I didn't think that Ethyl Meatplow would go over that well in a place the size of the Palace but they surprised me and really pulled it off. I've always liked their cover of "Close To You" but their other songs like "Queen" are sounding better to me too. They're starting to grow on me, actually. I missed Steel Pole Bathtub because I was busy shmoozing. (That's one problem I have with shows at the Palace. Blink and you miss the opening bands.)

Dressed as "Sports Illustrated Swimsuit rejects" L7 hit the stage and proved they're still one of the best live bands to come out of L.A. in the last ten years. It was a high energy show from start to finish. Jennifer and Donita did their simultaneous hairshake while belting out all the songs from "Smell the Magic" and most of the ones from "Bricks Are Heavy". The new songs sound great live. Since L7 tours most of the time these days an L7 show here in the town they call home is more of an event. Come to think of it, it's nice to have reasons to leave the house early.

FASTBACKS, GAS HUFFER, MARBLE ORCHARD, THE MUFFS, THE VACANT LOT

May 23 at the 3-B Tavern in Bellingham, WA (Garage Shock 1992) by STF

This is (I believe) the second year for the Estrust annual

Dressed as "Sports Illustrated Swimsuit rejects" L7 - photo Bob

Garage Shock 1992. Four days of pure punk festivities...cheap too! They start out with some classic B Movie flicks and top off the day..If you haven't passed out by now...with FIVE bands stretching all over the US (Boston, San Diego, New



Creamers; Andrea and RJ - photo Bob

York, and even Bellingham!). Tonight I got to see Gas Huffer still wild but lacking the momentum of a full fledged whirlwind audience pit, that previously seemed to send them sky rocketing! Marble Orchard sucked. The Muffs were out to take Seattle by storm. Playing a different club each night they stayed. They had all of that California rock/glam, look/attitude that Seattle will never know about, but seemed to want to trip over. The Muffs have that special knack of placing a tune in

your head...wheather you want it there or not. I found myself humming songs that before this night I've never even heard of. Simple and enjoyable, but too much will definitely burn me out. By the time Vacant Lot came on I was dead, and not looking forward to the 3 hour drive home. I decided to scam and miss Vacant Lot since I knew nothing about them, and knew everything about how cozy my bed is. All in all I wish I had the extra dough to spend the whole four days in Bellingham. Something to save for next year! For EVERYONE!!!

WHITE ZOMBIE

May 27 at the Cathouse by Martin McMartin

White Zombie came out after a long wait and mother fucking exploded! Holy cow, it's early Sabbath on speed chasing a chesty Russ Meyer b-movie bombshell, with a knowing wink to the Prince of Darkness. Their hot rod's powered by laughing gas! I haven't had so much fun rockin' hard and heavy since my all time favorite band (NYC's FREAKS, fellow NYC shoulda-been-big grungers, sigh...) had me scramblin' home to dig up that Kiss Army patch that was in the back of a drawer for ten years. There are a few good reasons for the most jaded of you skeptics to check out White Zombie. I mean, the horror flick references and samplings alone are worth a listen. Tonight nearly the whole "La Sexorcisto: Devil Music Vol. 1" LP was played, along with the Kiss, "God of Thunder" cover tune, all much faster than the studio stuff. The place went absolutely ape. What ya' have here are cool cats (and a way cool chick) having a blast with a fun image and bein' given gobs of money by a major for doin' devilish deeds with tongue planted firmly in cheek. I can live with that. To paraphrase bassist Sean in an interview I read, "And of course we want teenagers to kill themselves after listening to us, why else would we be in a band?" Hilarious.

INSIDE/OUTSIDE

May whoops i forgot the date at Natural Fudge Company by Martin McMartin

Now I think I remember mentioning somewhere around here that I wasn't all that keen on Lee Joseph's last combo, known





SAD LIKE IN STONE

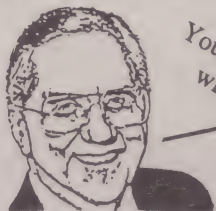
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as Yard Trauma. Well, he's in the process of redeeming himself in a much cooler psych-influenced outfit called Inside/Outside, or Outside/Inside, depending on who you ask or how much you've fried your brain on Blue Cheer. The group also features Sharon (ex-Lovedoll) on bass, Allen (ex-Fizzybanger) on drums, and Eric (ex-I forget what Lee told me) on guitar. They're all quite excellent players, and even on this debut gig the potential was evident. My fave was the last tune, "You Make Me Laugh, You Make Me Die!" in which Lee cuts loose and gets in touch with the rage that makes for good rockin'. Ten more of those and now yer talkin'. Watch for them.

HANGMEN, LIVING END AND SOME OTHER BANDS I FORGOT TO WRITE DOWN

May 29, at Rajs by Ted

Alright! Shoot 'em up trash fucked up rock and roll night at Rajs. Came just in time to see "one of the bands I forgot to write down", this one featuring members of Bulimia Banquet. Way out of control fucked up obnoxious punk shit. Cool stuff. The next band was the "other band I forgot to write down". They came across like a Soul Asylum/Neil Young rock type of thing. Although that sounds good in print, they're were not impressive at all and I found myself sneaking out to my car to chug some more vodka. The next band had a name I carved into my arm so I wouldn't forget. They're a bunch of locals by the name of The Living End. Excellent punk rock, late 70's/early 80's style with a lot of heart. The singer came up with extremely strong vocal melody lines in the style of the Misfits. Normally I don't pay attention to that sort of thing, but this was some outstanding shit! Very catchy. Now all they need is to turn that guitar up a few notches and/or add another guitarist and I'm hooked. Hangmen were up next. I remember reading/hearing great things about this band about 3 or 4 years ago. Then they recorded a full length LP for Capitol. Not a bad album, but nothing compared to them live. Perfect example of a major label manipulating a band and losing their momentum. Now, a few years later, I decided to give them a chance (i.e. nothing else going on that night) and WOW! Really fucking cool loud guitar punk rock and roll. Great hooks, melodies, and songs. I don't think I recognized them playing



John Robinson of the Fluid at Lingerie - photo by Bob

anything off that album, but then again it's been a few years since I've heard it. If they could get Butch Vig or Jack Endino to record them now, they'd be a powerful force to be reckoned with. Doesn't really matter anyway. Next time they play, I'm there!

THE MUFFS, ZIP GUN, SYBIL, CHEATER SLICKS

May 29 at the RockCandy by STF

This by far was the rap up happy night of my month. I wanted to see Cheater Slicks from Boston before they left. I had talked to Dale (Drummer/Singer) in Bellingham, and was anxious to see what they were all about. So here I am all by myself with practically no one here yet...after the initial exploring of the club, I bumped into Stefanie from 7 Year Bitch. We took a short stroll over to The Off Ramp to get some hard alcohol flowing in our blood systems. After a few quick shots, we flew back over to the RockCandy to catch Cheater Slicks. Three piece bands are the absolute best, everyone in the band has to give a fuck about the music for the band to survive. Cheater Slicks have that angry hurt edge that pulls all the fucking bullshit from life out your nostrils...and then there's that sick teasing side...the one that reminded me of The Hickoids, silly twisted humor. I need a few releases to really make this review sound like I know what I am talking about...so send them to FS c/o STF. Well by this time I was

drunk enough to misplace my jacket and my lens cap. I did find Stefanie though and I managed to try to act like I knew how to play pool. Stef jams at pool...just seeing her gave me a new feminine hard on for the manly sport of pool (by the way...in Bellingham I won Cheater Slick's Dale twice). I managed to dance around through Sybil, hum a few more tunes with The Muffs, and actually enjoy Zip Gun (can you believe it...now I know I am drunk). I found my jacket, still no lens cap, Stef and I jumped into the back of some guy's car and were on our way to sober up with some grub at the Dawghouse. This time instead of just loosing my lens cap I lost my camera. No more alcohol for me for a few days! Lucky for me Stef managed to save the day, she went back to the Dawghouse later that

night/morning and grabbed back my only true materialistic treasure.

THE FLUID, KYUSS, AND TRANSCENDENTAL HAYRIDE

May 30 at Club Lingerie by Ted

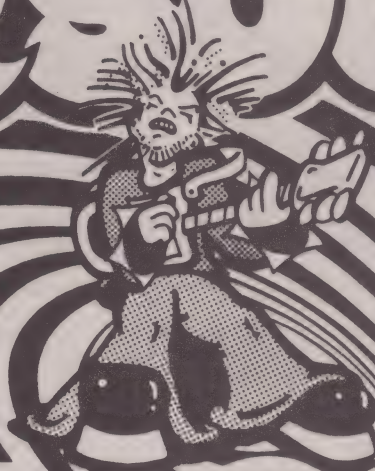
This show filled up so slow that I thought everyone had forgotten about the Fluid, the most consistently great band I have ever seen in my life. Transcendental Hayride played first to an empty Lingerie and were completely idiotic with all these stupid effects, lights and smoke spewing all over the place. Why even bother? If the music isn't good enough to begin with, smoke pouring all over the place will not do any good except hide the band from the audience (maybe that was the purpose). Kyuss was also boring. Typical thrashy heavy metal that went out of style about 2 or 3 years ago. Couldn't the bookers at Club Lingerie come up with some more worthy acts to open for the Fluid? It's not like the Fluid's live show would've been affected or they would've been scared or intimidated or anything like that. Raw Flower and the Hangmen would've been more appropriate openers for this show. When it comes down to it, I guess it really doesn't matter who opens because the Fluid have got to be one of the greatest, if not THE greatest band to ever grace a stage. They showcased a lot of new stuff which sounds like the next album is going to be a more than perfect follow up to "Glue". They're

Vacant Lot photo by Martin McMartin



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not officially signed yet, so could one of you fucking big time labels out there WAKE UP, get with it and sign these guys? Fuck, they didn't even play some of their hits like "Cold Outside" and they still blew me away!

but out of control. Maybe they're alluding to the scads of weirdos that will drive to their shows once word gets out about how great they are. The next day, Samiam and a load of other bands closed out the basement for five ducks a head. Reportedly, it was cool, but I opted for the free show at UCLA instead. However, that's another story for another storyteller: I'm going to give my Jehu disc another shot.

NO SYMPATHY, RAW FLOWER, THE CREAMERS, AND HATE BREEDERS

May 31 at the Roxy by Ted
No Sympathy was typical Sunset Strip SHIT. It's obvious this band wants to be big, but apparently they're too stupid to realize that you have to do something different (and have good songs) to get anywhere. Just what the world needs, a fifth generation Guns and Roses rip off band. It was hilarious to see all the camera wielding groupies up front strike very suggestive poses while taking pictures of these losers. I've seen the Creamers three times in two and a half years, and each time with a different line up, and each time they rocked. Not as good as when Rosa and Lenny were in the band (who incidentally have a new band along with the drummer from the Electric Ferrets), but they still shredded. Faster than shit tuneful, catchy punk rock. Too punk for some of the long hairs in the crowd, especially when one of them yelled out comments like "Turn down the punk rock!". Like No Sympathy, the Hate Breeders were Sunset strip rock,

only these guys tried to be more punk and actually seemed to be more into the music than trying to get some pussy. They also appeared to be authentically drunk than pretending to be, as the first band was. They get bonus points for covering "I Feel Alright", but they just looked too ridiculous for me to take seriously. Raw Flower closed the night off with a great set. Lead singer Kristie has got to be one of the most charismatic, entertaining, and energetic people I've ever seen singing for a band. I guess maybe it is worth it to sit through two shit bands to see two good bands.

KILL ROCK STARS, BRATMOBILE, WITCHYPOO, 7 YEAR BITCH, HEAVEN'S TO BETSY AND KREVISS

June 7 at the OK Hotel by STF
Well this is a long line up, but I only got to see WitchyPoo and a few 7 Year Bitch songs. WitchyPoo is this all fem band from Portland spouting out songs about life from 16 year old mouths. It's happy want-to-be angry pop ala Moon Unit Zappa. 7 Year Bitch had a completely off night. Equipment blow out bash! The few songs that they did manage to get out were powerpacked and heavy... after this show, 7 Year Bitch were on their way to finishing the album planned with C/Z label, and were looking forward to The New Music Seminar in NY. Now it's the end of June and I was wondering why I haven't received that call from Stefanie telling me that 7 Year Bitch was back from NY and ready to do the interview we planned on. Yesterday I got a shocking call that Stefanie had died - complications from an overdose I was told. Today I called C/Z records to try to clear up this rumor. I guess it's true. It's still hard for me to say anything now, I don't feel right only knowing her a short time...but what can I say...fucking nothing.

THIRSTY BRATS

June 9 at Al's Bar by Martin McMartin
Straight from the swingin' Motorcycle Boy record release party to watch "Wild" Wayne Pamberton's Thirsty Brats. Tie one on, tie one off, and get down with Wayne-o who explodes back onto the local scene only a handful of times a year between extended engagements in the California Penal System. Wayne is punk rock. Watch him smoke butts, bug out his eyes, and look really fuckin' thirsty as he rolls through scummy non-hits like "Trash Angel," "Junkie for Trouble," "White Ghetto," and a very slurred fave of mine, "Take the A Train to the B Station." Throw in the mandatory "Chinese Rocks" cover and you know what Wayne's talkin' about, baby. Wayne blazes a trail few dare to follow. Drop out and dig on Wayne's World.

KINGS X, GALACTIC COWBOYS

June 10 at Henry Fonda Theater by Pooch
After attending Spinal Tap's wacky performance a few nights earlier (see Gary Indiana's San Fran review), I was fully prepared to compare their parody of senseless heavy metal with a night of the real thing. Surprise! All three bands on this bill were intelligent, talented and entertaining. I caught the Lost's last three tunes. Their unpretentious bluesy direction seemed to delight not only the audience, but the garage band members themselves. Even the constant (and kinda dumb) Skid Row hair flinging couldn't detract from the Galactic Cowboy's unique harmonies (I'll bet they'd do a cool Queen cover.) and approach (some songs were half speed-metal, half dirge - which I found annoying and disappointed). I do credit their effortless ability to change time without losing the big "mo" during their more consistent numbers. Young, energetic and concerned with universal issues, these guys are real promising. Kings X offers many of the same themes as U2 (peace, love, hope, strength through awareness -- all that shit), only in a more metallic package. The songs and solos were constructed artistically and effectively. Lead vocalist and bassist Doug Pinnick's on stage professionalism and banter with the many fans propelled the two hour plus concert. During one song, he impressively united Gospel and rock more successfully and honestly than any performer I'd ever



Thirsty Brat Wayne at Al's Bar - photo thirsty Marty

DRIVE LIKE JEHU

May 30 at the Basement by Martin Wong
It really yanks my plug when a band who's record I dig sucks live. From that logic, Drive Like Jehu should be one of my favorite bands in the world. I caught them twice during their last string of L.A. shows when they measured up to the power of the Victim's Family. (Like Godzilla, that tour was a force of nature.) But then I got their CD, and, for the most part, it bored me silly. Go figure. Regardless, Jehu live impressed me enough to visit the Basement way out in Granada Hills. If you've never been there, you may never get a chance, because this was the second to the last show at the location. To get there, you parked in this typical Valley neighborhood, walked down a cul-de-sac, past a mailbox, a chain-link fence, and a swimming pool, before descending into the venue's namesake. Oh yeah, littered all over the yard are punk youngsters on lawn chairs. That night, it was four bucks for nearly 9 or 10 bands. Due to the Pens' pasting of the Hawks, I missed the first half dozen or so, arriving just in time to catch the "hot new Lookout band". Perfect. Juke were cool. They're not especially musically inclined and they may never be the next big thing, but they were fun. The singer has character and the band has energy. They kept the crowd's attention in a sweltering, stinky, wood-paneled armpit of a room. Like Blatz without the buttcheeks, they were punk, but not (that) stupid. I give them a thumbs up. Look for them soon at a dive near you. Now I don't especially like ragging on bands that play cheap shows for little or no revenue, but the next two bands sucked. (Sorry, but their names have long since flushed out of my mind.) They first band was just innocuous, ineffective and from Arizona. The second band was a generic peace punk outfit. You name it, the did it: vivisection, racism, anarchy. I listened to them from outside, while savoring some nutra-sweet flavored gum that I had just moments before felt guilty about accidentally buying. Fortunately, Jehu made the ordeal worthwhile. For sure, this San Diego band is noisy--I'm a sucker for the chunk-a-chunk scraping sound on the later half of the CD-- but they're no generic Am-Rep band. These guys have focus. They don't just make noise, they shape it. They craft it. It's music. Dang me to heck if any of the words were understandable, but the kids in front went crazy for them. It's ironic that they've named themselves after a maniac chariot driver from Scripture, because their noise is anything



Stephanie, 7 Year Bitch - photo Stf

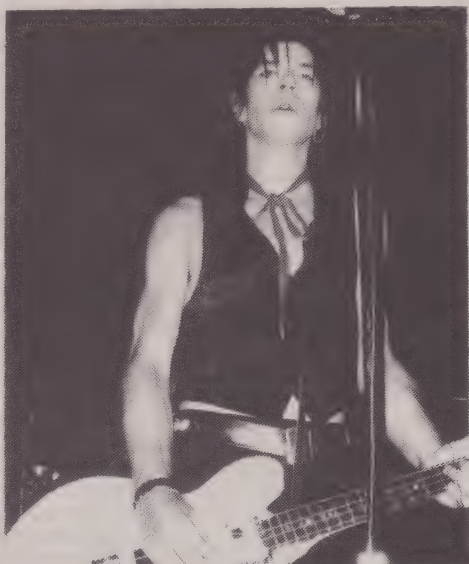
seen. This amazing show stood as a testament to not only their individual merits, but in some ways mankind and life itself. Truly.

MOTORCYCLE BOY, FUZZTONES

June 11 at Club Lingerie by Martin McMartin

Now before all you hard heads get all pumped up over yet another mention of these two much-maligned LA rock outfits in these pages, just cool it for a second. Lemme ask ya'

something. Don't ya' have a soft spot for cartoons? Wasn't some of the best punk rock actually laughter inducing? Didn't the Ramones trot out a pin-head? Leonard from the Dickies still straps on Stewart! How 'bout any of the early Stiff Records releases. As in, "If It's Not Stiff, It Ain't Worth a Fuck" or whatever the hell their motto was. This is sthick, people! Big beat fun to make your little penises and clits jump for joy, and maybe give you a chuckle in the process! Both these bands are led by sly fuckers who know that sex is fun, rock is bigger than life, and that it's a waste of time to sit around figuring out ways to reinvent the wheel. Enter another generation of Motorcycle Boy, finally playin' back in LA after a stint in NY and a



Francis the Motorboy - photo Marty

MA delayed Syl Sylvain produced LP in the racks on Triple X Records. Noticeably absent tonight was guitarist Ratboy, whose slutty guitar licks used ta' reach out and grab you. Motorcycle Boy have changed, but not necessarily for the worse. Now the emphasis is on big beat drums and bass that goes straight to the crotch, coupled with what boils down to a double rhythm guitar attack. It's all sloooowed down, too. New guitar player (John?) rounded out the vocals with some needed backup singing, and even took over the duties in the fashionably stoned Keef Richards "I've just destroyed my nasal septum" tradition. Francois asked for requests, only to ignore the most audible spouting for ultra-heavy oldie, "Ware-house," which some jack-ass (Ok, it was me. I admit it.) has been yelling for during their sets for three years. Weird to see these guys playing for 40+ minutes and chatting up the crowd politely. Last time I saw 'em they had a fist fight on stage. Must have somethin' to do with moving units. (That's record biz talk. Gag, huh?) The Fuzztones have trotted their collective paisley cocks back from England and I'm damn glad about it. Now that every grunge and/or hair band is insisting they were really just hip garage rockers in disguise all along, madly thumbing through record racks for a "really cool" 60's tune to cover, and trading in their Marshall's for Vox's (That's guitar talk. The Monomen told me that. So there.) it's time these psychedelic psychotics got a little credit for the trail they started blazin' in the mid-80's. The Fuzztones began by reviving and twisting the best of Pebbles/Nuggets garage punk with their own style and never left this shit. No "phases", "maturing", "growing as people and/or artists" or any of that phoney bullshit. Tonight they ran through a dozen old faves. "Ward 81" alone was worth the trip. Forget what your too cool friends have said or what you might have heard about these guys. The major difference between the Fuzztones and your favorite shitty local band who maybe do some plodding version of "Strychnine" is that these guys can actually play and dig wearin' the 60's duds down to the most obscure cave-man rock fashion accessory. What's the fuckin' crime in that? Didn't you tough guys ever hear of Halloween? Have fun for chrissakes.

FISHBONE

June 11 at Raji's by Martin Wong

It's easy to get jaded about bands on major labels: "I remember when they played..." "Someone told me MTV plays their video..." "Don't they suck now?" Not me. When I heard Fishbone was playing Raji's, I broke my piggy bank, scraped up a partner in crime, grabbed the dominoes, and headed to Hollywood. Sure, big record companies put out a lot of shitty vinyl, but that's because most bands check in their nads when they sign the dotted line. Fishbone is not one of those bands.

Four fixtures of the L.A. scene started the night off right: Dos - Mike Watt and Kira's project - and a stripped down Thelionious Monster consisting of Bob Forrest and Mike Martt. While the average punk in the early 80's would've scoffed at the notion that members of the Minutemen and Black Flag would get married and accompany Patsy Kline songs with jazzy bass riffs, in the 90's it works fine. Isn't it great to know people can mature without getting lame? As for the T. Monster set, it's a shame such a great band can't stay together long enough to make a dent in the business.

Mr. Forrest writes lyrics that matter and sings with a voice that's more gravelly than the Dukes of Hazard's driveway. Perhaps because of these gifts, he's been cursed to live an obscure and unrewarded life -- so he'll keep turning out to cool music. The third act, Rage Against the Machine, were a great band. The band is definitely tight and talented. They rock. They rap. They use the f-word. But that doesn't mean I have to like them. Why? First, they've got that generic "Chitallica-No more" sound that reeks of last year's record exec's wet-dreams. Just what we need. Second, they're a groupie band. Nothing against nubiles, but tee-hees get old fast. Finally, they have no soul. Rage Against the Machine is nothing but a machine. Just look

at them: they're three Flea's with varying facial hair, fronted by Arseman from Nickelodeon's "Fifteen." (Actually, the singers uncanny resemblance is what kept me from going upstairs to play pinball.) The four men say "Fuck the system!" without telling why or what to do with it. Most of Raji's crowd really got into them, but they had nothing to say to me. Eventually, the headliners hit the stage. All but one of their songs were brand spanking new -- and they're not pretty. Fishbone, Angelo said, has got the blues. And why not? Riots, recession, and the elimination of rights will do that to anyone. For an hour and a half, they sang about: social injustice, military oppression, racism, junkie dads, schizo moms and girlfriends who have you in a nose-hold. The music reflects the mood, too. It was heavy, murky, raw, and funky. It was enough to drive out the Rage Against the Machine crowd who couldn't dance to it. They blew it. The Bone ended their set with an extended version of "Everyday Sunshine" that made it all worthwhile. Things suck, they admitted in the new songs, but in their last song they professed that they can get better with love and hope -- and music.

MF 666, X-OFFENDER, DIZBUSTER, ELECTRIC FERRETS

June 12 At Raji's in Hollywood by Bob

It was very strange night at Raji's. There was a power blowout, cat fights, kids hitting their moms with guitars! What the hell's goin' on in this town! Maybe Dan Quayle's right after all and it is Murphy Brown's fault! Anyway, The Electric Ferrets played a tight set. They've trimmed down to four members and it seems to work better for them. Drummer Flytrapper (To give credit where credit's due) played his balls off. Ironically, this was his last show with the Ferrets. Word is, the parting is amicable. Transplanted Indiana cats Ven. Bede (of Riot Act fame) and the original Lazy Cowgirls' rhythm section, Allen Clark (drums) and Keith Telligman (bass) together are Dizbuster, a pretty straight ahead rock combo.

They were joined that night by Ian of Mind Over Metal who dished out a couple of punk rock tunes and even shed blood for the cause. (Which cause, I'm not too sure about.) And of course, no circus would be complete without the presence of MTV, that ground breaking force always on the lookout for acts on the cutting edge. (Indeed!) Well, whatever the reason, tonight they came to interview all-girl Hollywood band X-Offender who were also on the bill. X-Offender, despite their name, owe a bit more to Johnny Thunders than Debbie Harry and play some pretty catchy pop songs. (Like "You've Got Me", the one Rodney plays.) MF666 is Jeff Dahl's latest recording band who sound pretty much like the Jeff Dahl band. Not too many surprises here. He was about as good as he ever is and they closed with a cover of the Stooges' "I Wanna Be Your Dog".

TOOL, COURSE OF EMPIRE

June 13 at Black and Bloo by Pooch

Weird place. Half fancy restaurant (partly owned by Stallone), half makeshift concert hall with surprisingly good sound. We watched from the bleachers (!). Course of Empire sounded better and stronger than their Zoo release would indicate. The two drummers made a powerful statement, sonically and visually. This, coupled with some members exposed chests, lent an air of authenticity to their aboriginal canvas. The bass carried any melody and the guitarist swam in a sea of post punk flange. The singer at ease in his mid-range, Bowie/Morrison tenor, had a rather nonchalant demeanor. Quite impressive, actually. Maynard James Keenan, Tool's front man, on the other fist, stalked the stage seemingly ready to pounce on some unfortunate at any given moment. He spewed his lyrics while staring at the slamming throng. Rocking back and forth, he punctuated the metal attack of these children of Sabbath. The band provided solid backing for the man who screamed "I can say what I want to, even if I'm not serious." They do sound like they mean business, though, whether performing live or on their new "Opiate" CD.

Jackie X-Offender - photo by Bob



MUFFS, SPOON, TRI-STATE KILL SPREE, SEIZURE SALAD, INSIDE OUTSIDE, PERMANENT GREEN LIGHT, THE DEEDS, FUCK BOYZ AND BLACK ANGELS DEATH SONG

June 14 at the Coconut Teazer by Ted
Fucking hell, man! Think that there was enough fucking bands on this bill? Scary thing is, I think I forgot a couple. Maybe this club could limit the number of bands a night to about six or seven so that each could maybe play a full 20 minutes or so. I don't even remember what fucking order they played, but I'll do my best. I came in when The Deeds were doing their thing. They were OK, but were way too polished for me to think anything better of them. They did have a foxy bongo player, not as foxy as Lisa from Black Angel's Death Song, of course, so they get bonus points for that. I don't know what it is about them bongos, but let's have more female bongo players! The Fuck Boyz were up next and played for a whopping 10-15 minutes max. I thought it was the clubs fault, but it turns out that they just don't give a fuck about anything and just stopped playing when the guitarist broke his guitar strap (and I thought they were called the Fuck Boyz because that's what they like to do). Anyways, these guys are hilarious live and musically they come across as the Dickies meets Cheap Trick, only a fuck of a lot more punk. Last time they played here, they got in trouble for showing off their teeny penises. This time, lead singer Seaweed in his endless quest to flash himself in front of anyone who will or will not look, brought a Polaroid and took pictures of his penis and showed them to everyone in the club. What a bunch of nuts! They were tons better the night before at the Hong Kong Cafe, but they'll be back sometime in July and hopefully they won't be so hung over or whatever. Black Angel's Death Song followed and these people are sounding better and better. Inside Outside started off with a couple of fast pop rock songs, but

I soon lost interest. Exactly the case for Permanent Green Light. Seizure Salad sucked. Get some tunage, dudes. I mean tunage as some songs I can maybe remember 10 seconds later, not tuned guitars. After hearing that song about crack from Tri State Kill Spree every time I turn on KXLU, I had written them off as the biggest Angry Samoans rip-offs I'd ever heard. Live, they were really fucking cool. Great riffs and great punk rock. I hope to see them again sometime. Unfortunately, by the time the Muffs and Spoon were about to



Inside Outside - photo Martin McMartin

go on, I was exhausted and snuck out of the Teezer. Too many bands in one weekend and not nearly enough sleep. My sincerest apologies to both bands—I'm only human. So anyway, here's my generic reviews of Spoon and the Muffs which I give all the time. Spoon: pretty cool, sounding better and better to me all the time. Muffs: Holy fucking shit! Best show I've ever seen them do. Fuck yeah! Muffs rule!!!

TRULIO DISGRACIAS, AB THE FUZZLOVER, POSSUM DIXON, EL MAGNIFICO

June 16 at Club With No Name by Royce

First off I'd like to say that Club With No Name is a pretty cool place to see a show. Pretty good sound, free parking on the street, a neat layout with plenty of bathrooms and places to sit during the low points, and best of all, fairly cheap admission. First on, El Magnifico came on and blew chunks. They play metal-funk with an emphasis on the METAL. The guitarist tried to dress up like the guitarist in Janes a Dickhead, with the skirt and motorcycle boots, and the bassist was a Flea-type. I hear he was in Liquid Jesus, and if so, then this is a big step down. Possum Dixon were who I really wanted to see, and they were great! A stand up bass, ultra cheesy keyboards, and their overly energetic set made my night. Good tunes with lots of odd breaks, too bad the singer/bassist couldn't get his mic to stay in place. Worth seeing, I know I'll be checking them out again. Ab the Fuzzlover are the epitome of everything that's wrong with white funk. Enough about them. Now, everyone says Trulio are the good-time party band. I'd like to dash that myth. I want to start by saying that individually, I like the bands that make up this conglomeration (except the Shitty Peppers), but after watching their 30 minute jam/song I was ready to go. Funky jam sessions that beat every good idea they have to death in ultra-long solo stroke fests. They even used the old rappers cliché to death "Everyone say HO!" type retarded audience participation bits. I believe a lot of the people who claim to like Trulio are talking out the sides of their mouths. They're probably afraid if they say what they mean about them they'll be dogging the bands they love. Not true. A friend tried to tell me that they do it for their own enjoyment, so why do they charge so much for it? If watching a very, very, very extended jam session is your idea of a good time, then this's for you. I feel though, that although these guys are all talented, you could get the same experience from watching any group of studio musicians jam.

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BOOKS

For those disposed to research as entertainment, I recommend Charlie Gillett's *Sounds of The City: The Rise of Rock And Roll*. Originally published in 1970, he revised and expanded it and it was re-published in 1983. The focus and details remain almost strictly about the late 40's thru the late 60's.

You can read this book for it's close to linear, more like multi-linear, tracking of musical genres and labels (record labels) and how they fared in the marketplace. Though his sources are many, he dissects the Billboards of all those years and compiles charts to show how, systematically, indies Vs. majors, black artists Vs. white, British Vs. American matched up.

You can also read the book for all the trivia. Would it surprise you that Graham Gouldman of 10CC fame (in the

It was also a trip to read that that early Zuzu Band stuff was coming out on A&M Records at the same time. They were also releasing stuff by Captain Beefheart. A&M being Herb Alpert's then young label which was being supported by his easy listening music with the Tijuana Brass. Meantime, I was in grade school with his nephew, Randy Alpert ---who of course played trumpet in the school band.

But back to the book ---the sociological crap is kept to a minimum. Gillett's facts seem well researched and most of the subjective opinions seem on the mark. Even though he revised and republished in the 80's, it is easy to understand why he doesn't attempt to bring his analysis much into the 70's, to have remained even somewhat linear as rock hydra-headed over and over again is a task I wouldn't relish. In fact, no way could as neatly coherent and cohesive of a book be written about rock's second twenty years as Gillett manages with *Sound Of The City* for its first twenty.

For those who occasionally muse at Rolling Stone charts of what was top 10 twenty years back - here is a book that will tell you how and why those records were made, and for whom. This is one of the Top 10 books on rock - easy. You could almost call it a polar opposite of Meltzer's *Aesthetics On Rock* in approach, but it rests comfortably beside it as a landmark of rock history in words. If you don't have a shelf reserved for collecting books then just check it out from the library.

ZINES

A cool fringe benefit of Bill at Toxic Shock reprinting my AZ-related stuff ---it netted me a great 'zine from Phoenix called Buzzkill. We are talking attitude to the Nth degree here - a zine that practically exists to needle Phoenix locals - but, yet has an amazing breadth of entertaining reading, especially considering its size and intent. By that, I refer to how much I usually love the tome-like publication with a jillion record reviews. Buzzkill is more the size you can scoot through when you're on the john.

The piece analyzing and reviewing an entire MTV "120 Minutes" (for a goof) was as good a read as a better than average tour diary. The page long bit on Twisted Sister tied into the recent retrospective LP was the best thing you'll ever read about them. Even the puerile scatological verse included seems funny instead of totally tired.

The musical taste of mainman Steve is superlative. When he lists the songs/groups on his most listened to current car-deck cassette it comes closer to what I'd be likely to listen to cruising (or kicking back) than most best of lists I've read anywhere else recently. Australia's fun things and L.A.'s Chiefs--Do you know what I'm talking about true punk rock Brudda's and Sistah's? Say Amen!

All that and the inauguration of what could be a cool game to play for a minute... see BK's "Other Causes of the L.A. Riots" and then start making up your own. I laughed, I cried, I wanted to blow up my local cop shop.

To introduce the next zine, I have to state that the main reason I'm giving it a spot ain't cuz I love it or hate it --or even that I'm fascinated or interested in it. But cuz it mildly disturbs me in a way that could give it a spot in the lyrics if I wrote a song called "Things That Make Me Go 'Huh?!'" --to continue -- When I think of positive punk I'm likely to picture terminal nice guys 7 Seconds going U2 --or some straightedge skins who knock beers out of people's hands with 'X's prominently displayed ...but what about the whole Beat Happening/K Axis

thing? From what I can tell by mass fanzine reading band/ releasewise, K has inspired numerous like-minded labels and groups. And the Beat Happening/Fugazi friendship of longstanding has made K almost a sister label to Dischord, amongst the fans of both anyways.

Well, now I intend to quote Tim Adams, he whose Ajax catalog is quite essential even if it does include records in this genre we are now discussing. The following quote(s) are from his comments in the most recent catalog, and concern his trip to D.C. and the "Pop Loser's Invitational," an opposite coast response to the K event in Olympia that I'm sure anyone reading this has read about.

Tim: "...There was a disconcerting undercurrent throughout the festival... Seeing a roomful of people watching live Beat Happening videos between sets... Was eerily reminiscent of a classroom setting like 'O.K. Kids, time to memorize your B.H. lyrics and the bible according to Calvin'... It wasn't hard to spot the overt K Gaga atmosphere that permeated... After each of these songs the audience would shower the band with applause and cheers well in excess of what would be expected, only because it was like they wanted to cheer the singers demons and make all better again. The power of positive pop, or something stupid like that... Most of the audience was sitting on chairs or on the floor, and after a few songs *** told the crowd 'You know it's ok if you come up here and dance' and the reaction was like a ROTC squadron come-to-life... There was a not-quite-hidden homogeneity evident in the makeup and behavior of the attendees that was just plain disconcerting.... I'm all for the D.I.Y. aesthetic but what I noticed in many cases was how group-mentality-prone folks seemed to be, and how the individualism shown often didn't go beyond that already established by the chosen models: K Records, the inexplicably influential Sarah Records... And the 'Stuffed Animal' fanzines."


Tim goes on a bit more and mentions that the whole seminar thing, not just the one described above, often seems designed for people who want to be treated like cattle and herded into having-a-clue-ness. Now the whole point of my including all of Tim's observations is so I can accuse NO DUH of being one of the stuffed-animal zine brigade, and for you, my reader, to know what the fuck I'm talking about. Maybe "accuse" is too strong a word. I kind of hate to pigeonhole them, but if NO DUH has a response to Tim's quote (bet the editor was at "Pop Losers") or to my review I'll welcome their explanation.

At first I mistook the zine in it's original issue for a library thing; the next issue woke me up to the post-pop connection. Containing a review listing of favorite high-top tennies places it pretty firmly in stuffed-animal land if you ask me. This is a very young crowd. There is a reason that Sassy picked Nation of Ulysses as a pop icon --the youngsters are beyond caring about 'straight' and 'alert' --they're into hardcore 'niceness' -- like I said, this whole phenomenon leaves me scratching my head. Unlike Tim and lots of other of discriminating musical tastes, there isn't much interest on my part for the style of music embodied in all I've referred to above --not even the better bands or songs are going to make my top 100 list --but when naivete and niceness become rote virtues --and in amongst a mob pretty much directly tied into punk rock -- it does puzzle and disturb me. File 13 has been around for a while but not actually gotten one til now (via Ajax, along with Nice Slacks and Buttrage --that's right, I actually bought some zines --but you out there, don't expect me to buy yours and then write about it - it's bad enough when I become friendly with an editor of a zine I like and want to boost and then get the touch put on me for stamps - and I usually break weak when I can) --anyways --though I'm sure this wasn't anywhere near the high point of this zine in the editor's estimation, it really impressed me when in the middle of doing his own



photo Justice Howard

70's ---and Gillette's book never does mention 10CC) was the songwriter for many of the Yardbirds' hits circa, and that Clapton left the group in disgust over the emphasis of songs instead of roots blues purism. Or did you know that Dr. John was in a band in that same mid-60's era called The Zuzu Blues Band? Their 1965 single "Zuzu Man" is described as sounding like "Booker T. and the MG's having a nightmare". Is it any wonder that my love for the Dr. John "Gris-Gris" man persona of the late 60's and early 70's left me an easy mark for the whole swampshit scene that emanated out of Australia in the 80's?



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review of a zine he placed "on the metal tip" he got inspired to insert his own Top 10 of metal circa '91. File 13 is far from being "on the metal tip" itself, but I'm often rubbed wrong by how many of the "cleverness brigade" school of zine writers can't grasp metal any better than I did the post-pop youth movement (a.k.a. the Stepford Kids). Well, Mark Lo, whipping out a list with Fudge Tunnel, Sepultura, Treponem Pal, Type O Negative and more as a casual afterthought to all his other musical coverage pushed the right button with me. Feature-wise, this File 13 got has a pretty snazzy piece of storytelling about a piercing and a kind of lame opinion piece on "Women In The Underground" by Debbie Jaffe (Master/Slave relationship, and not any type of gal to turn my nose up at as regards her own persona, appearance, and body of work). She doesn't see women as "independent" unless they're part of the industrial crowd --after all it does seem at least some of the grunge women would love to meet Madonna on top of "Platinum Hill."

All in all I found File 13 unpretentious in non-boring fashion --with a decent portion of features and reviews, and the photos of bands included in both sections are clearly reproduced. If I was Christian, I'd give Mary a B+. Oh yeah, good coverage on cool rap releases too, a veritable mini-guide for rock peoples who want to check out top-of-the-line rap and not wade through a lot of dross to do so.

Another Ajax distributed zine I got was Nice Slacks. This Spring '92 issue was their #1, and it has an even better Annie Sprinkle interview than the one in Your Flesh a year or two back, though the speculum-opened vagina photo could've been reproduced so that it didn't resemble a Rorschach blot. Other highlights were an interview with My Dad Is Dad Wunderkind, and a Tar tour party (written by their drummer Mike Greenlees, who used to do his own zine called Big Yeah!, and whose writing is up-to-par with his drumming, which means this tour diary was way readable and up to snuff with the best that have appeared in Y.F. or F.E., and better than say Thom doing the Dwarves in Flipside or Pettigrew doing Revco in Alternative Press, (cuz tour diaries are always better when it's an actual band member doing them.) As with Chicago's other zine, Buttrag, there's a lot of jazz appreciation, with an interview of skin man extraordinaire Elvin Jones in this Nice Slacks #1. For a first issue it is pretty impressive indeed. Support 'em and let 'em thrive I say.

I guess I'll break down and name some Buttrag-induced remarks before I go on. Anyone who can call Ms. Hole a "gizzard-face" can't be all bad; but anyone who says Rollins Band is "the best existing hard rock band" is to be pitied, and if opinions are like assholes it is indisputable that Mr. Buttrag don't know as much as he thinks he does, cuz when reviewing a collection of acappella songs by some Finn Buttrag editor, Peter Margasak failed to realize that the lyrics he commented on: "If you don't want to fuck me, fuck off" were not this Finn's original, but a cover of Wayne (Jayne) County and The Electric Chairs mid-70's punk classic.

Pete, you may be one of the most impressive pieces of collector scum around, and I admit, I think Buttrag is a must-read, but as a human being it is easy to see why that one band member commented in Nice Slacks that he was hoping you wouldn't like his band cuz you're so incredibly tight-assed, I mean you just might be more anal-retentive than Christgau.

But, for a source of info on "out" jazz and a plethora of record reviews, enough to choke a two-headed Coley/Johnson monster no problem; well, I have to grudgingly rate Buttrag right up there. The real problem is Margasak's Meltzer problem - he thinks it is ok to find rock tired compared to jazz, and while I'm sure that with Meltzer that ain't a pose, you gotta figure that Petey M. is about 20 years younger than Meltzer. Me, I look at it like this --all that poetic crap about not going softly into the night, and rocklist cliches like hoping to die before you get old--it all can and does mean to me that I'd rather just roll over than find rock practitioners boring because all they do is "rock." Margasak impressed me with his collector-with-a-vengeance knowledge of so many worthwhile musics, like when he cites 3 Cajun greats with which to place the record by the specific Cajun great he is reviewing, and all 4 names are headscratchers to any average reviewer, even a zine-reading fool like myself. Shit, I used to read Wavelength when it was still called New Orleans Music Magazine, and I didn't recognize the names. But Pete, if it meant I'd have to forget what I know and feel about rock to get quite that catholic in my collector bag I'd pass. Rollins band indeed! Ptui (!) and all that.

The obligatory cuz-I-say-so review of a femme-edited zine goes to one I probably would've written about anyways cuz it is out of Tucson, and it covers music I like. It

seems like the editor of Ancient Grandma Secrets debated with herself for over a year about sending me a copy of her zine because she couldn't figure out if I was a sexist or not. To her credit, she replied to me right away when I wrote her a challenging epistle, throwing down the gauntlet of negative punk (mind you that "negative" to one who is a true initiate means not the opposite, but something that is beyond both.) So at this point, I can say that Libby Gilbert, the editor of A.G.S., is a damn sexy woman due to her mind, if for no other reason, and I'm sure there are plenty --and her zine is a good place to start to hear about what decent bands have passed through Tucson, and what they sounded like when they did. her review style for records and gigs is opiated in a most readable and mellifluous to the point of poetic way --and fair-minded. She doesn't have an attitude, but she ain't no wimp. And she digs These Hypnotics, which is more than most jerk-off fan boys can say (or will admit to). And since I've always liked to point out stuff unique from other zines, when was the last time you read one with a table of contents for everything reviewed displayed on the inside cover?

One I've been wanting to spotlight for awhile got an issue out finally, giving me the chance. I speak of the impishly-named Vicious Hippias From Panda Hell, and since it's editor John has a record label called Imp, I guess that's appropriate. Coming to you out of Portland, John supplies you with the equivalent of a map of cool 7 inchers (and other size) vinyl. This issue he breaks some stuff down by label, giving you an update on what's new from Matador, Empty, Harriet, Ajax, Shrimper, Estrus, Feel Good All Over, K, Drag City, and other releases on none of the above. I'd like to mention that his label has 7 inchers out by Mudwimmin and Calamity Jane (but the fucker refuses to pander to my baser tendencies and send me promo pix of either set of gals --I guess he figures I'll just get 'em all sticky instead of running them here!) Along with other bands he discovers, only to see them head for more impecunious labels with subsequent releases. But back to the zine --you need it for the "Enjoy Evil" cover (satire of Coke logo) alone --as well as an interview with Dairy Queen Empire --they're from Atlanta, and Falling James tells me that is one of the best scenes going. Albeit not widely known about yet.

Toxic Shock has a new catalog out, and while it's not filled with reading matter as the new Ajax catalog, neither does it have 5 pages of ordering info with every paranoiac particular one could imagine, making the potential customer scream "More than I need to know!" What it does have is a lot of essential punk rock that you won't find in Ajax cuz it is too bone-headed (whether I'm referring to these releases or Ajax depends on perspective. I can see both sides.) such as the new Exploited LP or a previously unreleased collection of Reagan Youth tunes. You can find that stuff at Toxic along with the staples of Touch + Go, Dionysus, Sub Pop, etc. etc. releases. Best of all though would have to be Bill's own releases on Toxic Shock the label, which, like the distribution service and record store, have been around for a decade now --more, actually. It started in Pomona, in So. Cal. Nowadays Bill lives near the border in AZ and has his Toxic Ranch store in downtown Tucson --and he can be proud that his label is home to kck-ass bands like Hullabaloo and House of Large Sizes. Toxic has also been home to some of the Hickoids classic releases (the epitome of cow punk!) and recently a Zero Boys retrospective came out. There is even a subsidiary label, Bobok, which comfortably houses his old lady's thing, Skinner Box, as well as Endino's solo LP of a couple years back. At any rate --you are a stupe if you don't get Toxic Shock stuff. Those of us in big cities or who order direct from original labels to save a buck here or there might not need 'em for everything, but it is a cool service, one-stop shopping kind of thing, one that has been running smoothly for years, with an

in-house label of stash shit. Be advised Bill also has a newsletter out now called the Toxic Tater Tot, more or less a cross between a Tucson fanzine/catalog update thing, where he prints mail and runs free/cheap classifieds. Essential if you're a So. AZ native. So get on the mailing list for that too.

Something that will be of more interest to others than to me which I ought to let you in on is a mag out of Memphis called Asymptote. It is subtitled: "Fiction by Musicians, Essays on Popular Culture," and bannered with "Jazz-Country-Crime." In the issue I got, Dave Alvin has a story in verse and Lux Interior has a photo essay with commentary.

So there is both an L.A. and a punk rock tie-in. I mean this ain't what I'd call an artfag artifact, and even if it was it wouldn't automatically make it execrable. What it is something different, and something that might be right down your alley. It was recommended and supplied to me by one Rocky Zombie --I hope you remember his stellar fanzine L.A. Zombie?! Anyone out there want him to market his Super-8 film starring Jennifer and Donita of L7? (Not porn I'm afraid --but collectable nonetheless). Rocky did their photos



Vision of an angel: Lori Barbero of Babes in Toyland

on the first epitaph LP.

I said I was gonna write about Scrape last issue --of course I also said I was gonna write about Black Market, Black To Comm, and Cyberpunk --and I didn't-- and I bet no one noticed or cared--oh well. Fuck, I even threw in the old title of my old Freefanzine (an APA) zine, A Prayer To Black Hell (copied from a Burgess book where it was the name of a band. Clockwork Orange wasn't the only book with "punk" shit in it.) That was just thrown in cuz of the word "black" in the other two titles and to see if you were paying attention.

Well all that shit I didn't write about yet will eventually get its due, but for right now I'm gonna say that Scrape seems to be a pretty cool zine --which got on my good side right away by reproducing not one but two photos of the more-photogenic-than-ever Leaving Trains. Scrape's unique claim to fame and/or obscurity is the use of semi-pseudonyms for all editorial staff --all in good fun. They're publishing business name is "Scared Scrape" --so I think their wit factor is pretty high right off the bat. With book reviews and a story in a mag of not all that many pages, what we get is not literary pretension, but literateness, period --not always a quality found in as high a proportion as one might wish. So in other words, Scrape will gouge out a place in your brain just fine, order it and hope it digs a hole to China.

Shit! Fuck! Piss! I'm starting to worry I'm becoming some kind of poetry freak cuz another Hollywood Queen, another Word Woman, sent me a chapbook. And it, Bad Blood And Bittersweets, is a knockout. This is some real vituperative stuff. I mean my favorite Lou Reed LP is Berlin --I love bleak, desolate, self-deprecatory imagery that turns out to be uplifting instead of depressing when fed into the mind's eye of such as myself. My favorite's of Iris Berry's verse are just like that --bitterness that mutates into bittersweetness --though you can't catch it in the ad.

I don't think the reason the verse I've gotten recently from Pleasant, Justice, and now Iris is better than most poetry I ignore, skim over, etc. in zines all the time is because it is crafted better --though it is. And no one can say anyone's poetry isn't heartfelt --especially non-academic zine stuff --but just cuz someone else means it doesn't mean it means shit to me --so all I can figure is that these Hollywood women really pull at my aortal strings cuz of the shared milieu, and shared experiences, and experiences I wished I'd shared instead of rotting on ice in here.

Let me make it clear, I like Iris' verse quite a bit.

Here's some updates on people/zines I've written about before. Debi Dip was one of the girls in that pseudo-symposium that marked my return to regular contributions to

Flip again. Her way cool L.A.-based zine, *Real Life In A Big City*, not only continues to come out consistently every month or so, and always with one cover artist/frontpiece interview of a band worthy of the attention (Cows, Sandy Duncan's Eye, Lunachicks, etc. etc.) but the most recent issue I got prior to my writing this altered the format to include a second interview, a very special interview with none other than Jeff Drake--he of the Joneses fame and terrific tuneage. He just happens to be in a federal prison too, for bank robbery. Since he is a first-timer and not an old lag like me they've got him in a camp--but the feds are such control freaks that even at their most minimum level of security where Jeff could walk off if he so desired and is so stereotyped by people who don't know shit as a country-club prison--he isn't allowed a tape player. And the one he is at is in an even more isolated area than where I am just outside of Tucson--so he gets no decent radio and must really be hurting!

Oh well... both he and I know that *Real Life* is cool, and that its creators, Debi and Edwin, both have new 7" records out with their respective bands--The Red Aunts and This Is Edwin--so keep your ears peeled.

I also want to bring to your attention that Superdope came out with another cool issue. Editor Jay claims some of his friends who'd been blasé about his zine--action all of a sudden wanted a copy--pretty sad state of affairs that mention in *Flipside* was needed to legitimize it when you consider he has as much worthwhile reading in a single issue as I'll probably amass in a lifetime of columns. Please badger Jay to keep doing his zine when you send for it--he seems perilously close to devoting more time to something else, and that would suck... unless it's the band thing again that he wants to jump off into--but either way, encourage him. Like if you're a cool chick in the Bay Area offer to lay some on him--not that a handsome stud like our hero Hinman needs help scamming--but desperate times call for desperate measures.

CONTACT ADDRESSES, ORDER INFO, AND CREDITS

Credit-wise, please observe the inclusion of another of Justice Howard's fine art photos. She had another show recently, so let's all wish her good luck getting big bucks for 'em. Meanwhile, I urge bands to contact her for cover art photos before success makes her unaffordable. I also want to mention that her career as a photog hasn't caused her to completely forsake titillating the fans she had during that previous career--I speak of a video that you can order direct from her that not only has her and a bunch of porn stars and models doing a soft porn wet t-shirt bit while washing cars--but also has a soundtrack with the Mentors, The Cruzados, Sludge, and the band named for her, Poetic Justice.

So for \$50 to Justice Howard/312 N. St. Andrews Pl./Los Angeles, CA 90004, you get the vid "More Than A Handful," and a signed photo. If ya ain't got bread for that, you can always get chapbooks of verse for stamps/a buck.

Ancient Grandma Secrets is \$1 plus a couple stamps to Libby gilbert/ P.O. Box 42691/ Tucson, AZ 85733.

Vicious Hippies From Panda Hell is probably \$1 and/or stamps to John/IMP Records, P.O. Box 34 Portland, OR 97207. And the 7" he puts out are only \$3 ppp. --a veritable must have type thing, most are.

Asymptote is not selling subscriptions--my issue came from Rockaway Records in Silverlake and I'm sure a significant amount of places carry it--but what they are looking for are journal entries (not the general ledger accounting type jerkbutt, the diary-type thing)--so if you send ones they want to use or that at least interest them to P.O. Box 11627/ Memphis, TN/ 38111-0627 you'll probably get their next ish. They've also got back issues for sale. #4 has a Harvey Pekar review of Pynchon's *Vineland*, an excellent book I also reviewed, but for some little librarian anarchist subgenius cyberpunk type rag that I don't think ever used it--oh well--either that or they stopped publishing--and since I can't remember it's name...

Toxic Shock Catalog is \$1 to P.O. Box 43787/ Tucson, AZ/ 85733. Ask about getting put on the mailing list for the Toxic Tater Tot, and you can also contact "major label" records at that same address, the label who are putting out the sounds of Tucson's finest, Earl's Family Bombers.

Nice Slacks is \$8 for 4 (1 year) to P.O. Box 476659/ Chicago, IL/ 60647 or through your Ajax catalog.

File 13 is \$5 for 3 (1 year) to Mark Lo/ Box 175/ Concord, MA/ 01742 or through Ajax.

Buttrag--Don't send money, send laxatives to Peter Margasak/ P.O. Box 14724/ Chicago, IL/ 60614, or if you really want to pay for one, use Ajax.

Buzzkill has issues available for mere stamps but they also have an extensive rates listing for bribing their staff. Gratuitous name-dropping in their too hip--got to stay pages is cheap at \$10--plus you need/ought to answer their quiz question--their poll is not a bore. Write 'em at P.O. Box 43950/ Phoenix, AZ/ 85080.

Superdope is a steal at whatever Jay

wants for it--can't find my ish this minute so try \$2 to 520 Frederick St., Box 33/ San Francisco, CA/ 94117.

Real Life In A Big City is \$10 for a year (or at least 10 issues I'd imagine) to Debi Dip/ 6520 Selma Ave. #332/ Los Angeles, CA/ 90028.

Iris Berry's book, *Bad Blood and Bittersweets*, can be found

at three local LA stores, Vinyl Fetish and Bleeker Bob's on Melrose, and Baroque on Hollywood Blvd. It is \$5 and the money goes to the Holygrove Children's Orphanage. If you're not from LA, try writing her a letter of interest at 23727 Bessemer/ West Hollywood, CA/ 91367.

Featured graphically besides the Justice Howard photo and The Probe #1 cover art is also a cover from Australia's

Lemon--sent in to meet the prurience criteria by helpful editor Louise. In case it doesn't reproduce well, the dude has a bottle of beer poking out of his briefs.

*Also photos by Rich of The Probe of that angelic vision of percussive womanhood, Lori Barbero.

*Also a drawing of woman child with snake sent in by an anonymous deranged character whose letter to me was as bizarre, at least, as Jerry Thornley's stuff.



Prurient pic from a LEMON cover of the band "Have a Nice Day"

PISSED-OFF DIATRIBE OR CRIMINALISTIC

CAVILLING

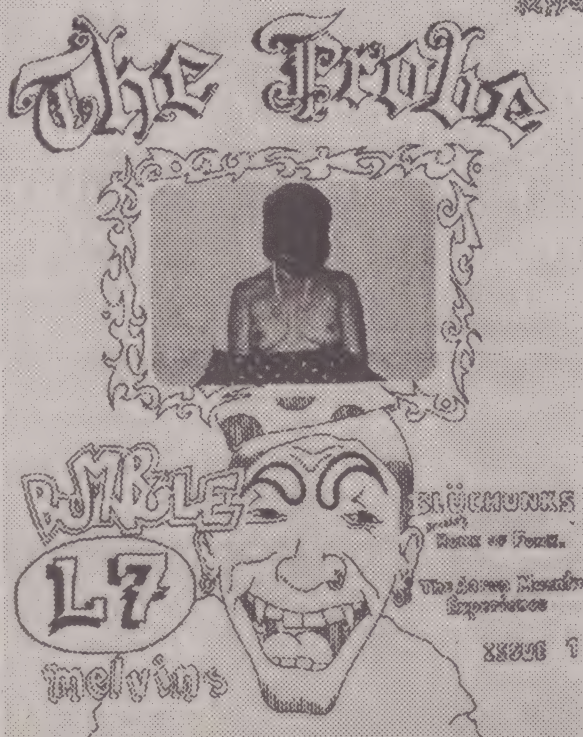
While I try to keep any spews to a minimum that would make my column resemble some addle-headed rant/whine in one of those "other" punk zines (bad enough that a buddy in Britain actually believed Tim Yomama's April Fool's joke that he was taking over Flipside!) but I do need to get a few thinks out of my system, off my chest, and into your face.

I guess I'll lead into what I'm saying with a little analysis of the cleverly juxtaposed Falling James/Kurt Kobain interviews in last Flip. (Hole's hole's husbands 1 and 2, of "ex" and current, respectively.) Now I already told you, and I meant it, if you vote in November write in James for President--but like all politicians, he does stick his foot in his mouth. And the specific occurrence of this in his fine interview is how I'll really start my rant in a second. But first I'm going to digress and point out that, even if, like Al, I don't hate Nirvana's music enough to agree with James that they're the Boston of the 90's--but attitudinally, Kurt did show alarming complacency towards corporate life M-O-R morality that just might make 'em Boston blanks by the next lp or three.

I thought it was pretty lame that when they had a rough idea for a cover that they just communicated it to the corporation and let DGC give them pix to choose from instead of seeking out their own photog within the scene, exercising more control, and sharing the wealth--but I can forgive 'em for being lazy and less than concerned with the cover art than the tunes--but what I can never forgive Kurt for was his sickening spiel about how concerned he was that kids would start taking drugs. So fucking what! If rock bands, especially ones with ties to punk, can't inspire kids to question authority and indulge in a sex and drugs lifestyle, then what good are they?!!

By contrast, when I interviewed James some years back, he was quite adamant the proper position on drug use is "Just say yes, yes, or at least maybe." Meanwhile, Al was badgering poor James in his interview about whether Leaving Trains latter-day extreme-ness should be attributed to burgeoning drug use. And did James dissemble or worry about what that amorphous mass "the kids" would think? Of course not! He just admitted to a passing interest in the finer substances, but denied that they were responsible for his art or his politics. Knowing James, the nature of reality and the state of the world, and drugs as well as I do I can unequivocally say that it is a lot more likely that a modicum of intoxication keeps James from becoming more extreme. Without being able to get high he'd get like me and start to think seriously about killing cops and other acts of terrorism.

OK--so I guess that concludes the lead-in cuz this is a perfect place to refer to James' one ped-in-labe move, where he said he wasn't into punk rock in the prison sense. It's safe to assume he was referring to the prison meaning of "punk" as a "cowardly sissy" or "forced passive homo." Now with him being a bit of a cross-dresser these days, I guess I can see what he is attempting to clarify--but



it still pisses me off when anyone apologizes for the word "punk," because before it meant sissy it meant hoodlum. I find it hard to understand how it ever became a prison pejorative when the Great Satan himself, J. Edgar Hoover, used "punk" as his epithet to describe heroes (of mine) like John Dillinger. Put me in the car with J.D. anyway.

The point being, I want to heartily protest not only any apologia for the term "punk" but also a couple of the editorial comments of other Flipside staffers made last issue. Thrashhead came out in favor of the death penalty, now on a real personal level, I'm for it myself --but as for supporting it being handed down to others --well I think that if someone fucks over Thrashhead or his loved ones to the point where he wants to kill them, fine --but that sucking Big Brother tit and wanting them to handle it is weak! Just as bad was Bob Cantu saying that opportunistic looters in the recent riots were scum. Why I ask? To me they were a little dumb that they just showed up to loot by the time the copters were hovering anyway to get them on film. Someone with brains would've orchestrated a larger score to take advantage of that limited window of poor police response time when the shit first jumped. What I'm cavilling about in this diatribe is that I would like to see a little more recognition amongst Flipside staff and punks everywhere that being a criminal ain't a half bad way to live and breathe "punk." I can't imagine that either Thrashhead or Cantu are big fans of the L.A.P.D. --so how can they live with so much cognitive dissonance? If you hate cops then don't support the Justice System and/or look down on criminals.

ERRATUM, BILE, AND OTHER SHIT THAT DON'T FIT ELSEWHERE

My errors printed quotient wasn't too high in last ish's translation of my chicken-scratched column into Flipside printed page. My biggest bitch was The Probe cover graphic with belittled babe being missing --hopefully rectified with this ish.

But one review where I directly quoted someone else's record review had our transcriber/typist substituting "preachy" for "peachy", kinda changing the meaning of what I was pointing out and the original review --if you're into being picayune, just search my last column to see what I'm going on about.

I was also way bummed that Al ran the ad for Skin Trade alongside the last portion of my column. I'm sure it seemed appropriate that a zine emphasizing sex and music was nestled next to my shit since I'm constantly espousing just that --but what Al didn't know is that the poser pansy who does Skin Trade refused to send me his zine because I'm "inside." A million radical political mags and explicitly topical stuff like Loompanics are constantly mailing stuff to prisons --or trying to --but just cuz of a little nudity --the one thing we are allowed aplenty in magazine form. This scaredy-cat froze up --so the heart-no-bigger-than-a-mustard-seed award goes out to Skin Trade's editor --he can share it with Paul M., the jerk with the anti MRR zine who also was scared to send his "negative punk" zine into me at Lensworth years back.

And if they want to join the ranks of guys, like last issue's last and leastly editor, Chris of Sucker, and think they're gonna brutally murder me someday --come on with it, you pusillanimous pustules of pure pissantness!

On a more conciliatory note, all of those of you whose records have been slagged in Flipside lately, I have noticed that the current review staff is getting jaded and beginning to slag as much as they like when something don't reach out and grab them. Just want everyone to know I'm less likely than anyone to lame out with record reviewer burnout cuz I've been locked up and deprived so long that when I am around to get loaded down with review material I really get off on it. So unless I really think something sucks or it is in one of those genres I can't relate to (in which case I'll try to give it to someone else to review) I'm not quick to dismiss shit. And I will be out this fall (all things remaining equal) so keep sending tons of 7"s, 12"s, and cassettes for review (doubt I'll have equipment for CD's or videos). Meantime, keep the faith --better known as sex, drugs, and rock and roll --ya know-- suck a clit, squeeze a binky, debilitate your eardrums for Buddha today!

As always, you can send zines, letters, photos, paperbacks to me now at Shane Williams/ 73673-012 S.E. Unit/ 8901 S. Wilmot Rd./ Tucson, AZ/ 85706. Especially anxious to get stuff about "Cyberpunk", speculative fiction --like letters of suggested reading, viewpoints on it, etc.

THE CAKE MIX THE CAKE MIX THE CAKE MIX

Well, guess what gang? The RUDIMENTARY PENI article was delayed due to unforeseen circumstances, but it will appear next issue (What? You say that you've heard this before?) But it's gonna be a killer!! Saw some great shows (L7, PAVEMENT, THE FLUID) but more about that later.

Here's a poem that a cool person wrote. I asked her if I could copy it and well, here it is

MIXUP AT THE HOSPITAL

The day had been ugly and my heart was full of hate for everything human. I saw a woman with a brain like a shriveled testicle walking her snot ridden drooly child in a doll stroller. Sickened, I jotted down a few lines to gross out with at a later date

Dorky innocent baby suck momma's treat
Loom's impending to weave your destiny
Far or near of carrot shreds and bubbling spitfoam
Tuesday's sneering on your soft unsuspecting babyhead
Baby Headed
Dead!
Dead babies smell so nice
Like rotting steak in summertime
Barbecuing pork in the park
Flesh over fire and
Summer sports like
Kick the dead baby

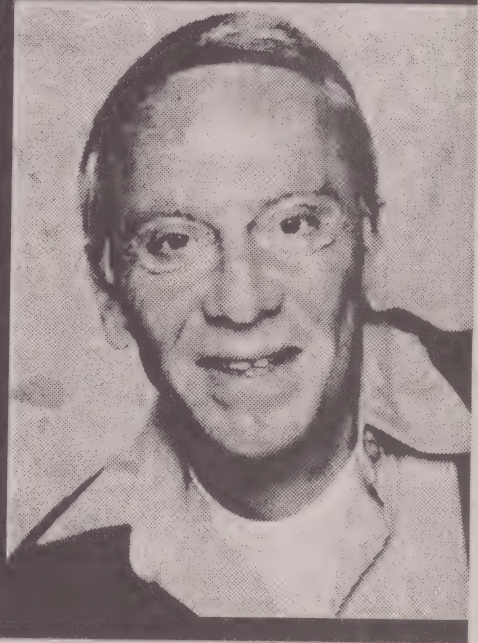
My rage at the slugwoman's audacity in thinking the world could tolerate another vile sluggy like herself turned into a pleased snicker at my "Ode to a Child." I stomped on home and buried half an inch of boot tip in my dog's anus. Then I made the perfect cheeseburger, with bacon, tomatoes, and onions grilled together, and avocados, thinly sliced
by Dr. Sarvenaz M. Sheybany, KSC

Well, what did ya think of that? Let me know, O dear reader.

I assume that all of you are aware of the Litigious Brainiac Requestor or the Ejaculating Netherworms of Alcoholism or Ape Race On Venus, or Deluding Membranes of Jack Lord or Radiating McDonalds in the Bathroom

The Alcoholic Broomsticks played a riveting set opening for NOTHING (Thrashhead's new band). The problem with

A B is that they sound too much like Lou Reed fourth grade nursery rhyme outtakes. I've had enough of them. NOTHING, on the other hand, played a treacherous Biblical set complete with stigmata, crosses to bear, and shampooed guitars. Katz's flute playing (and aggressive tear jerking Perry Como wails) left one wanting to pray to THE SENILE ONE while eating the left over nachos of Anson Williams (who was surprisingly wearing a toupee for the first time). NOTHING, who are due to release their debut box set entitled "Eat Meat Not The Lord" (which is a concept album based on the writings of Leo Buscaglia) have said that their main influences are the CARPENTERS, the NEOS, and a scratched-up 78rpm version of the musical opera "Fiddler on the Roof." Stay tuned to your local television talk shows 'cause NOTHING claim that they will attempt to save G.G. ALLIN on October 31, 1992. Seeya, gang!



THE PALM SPRINGS SCENE REPORT by Sophia Possidon

It has been some time since the last update, over the past few months a lot has been going on out in the desert. It is pretty amazing how much has been going on out here over the past 13 or so years.

Back in February, there was a big party in the Indio Hills. Four bands were scheduled to play it but only three played. THE OBSESSED, WOOL and PIG PEN played, but since everything got off to a late start, UNSOUND did not play; even though they (Brian M.) basically organized the whole thing-- generator and stage platform.

UN SOUND has recently produced their second cassette titled "No Choice" and it is excellent. For more information regarding booking and to obtain UNSOUND's "No Choice" release call (619) 360-2471 or write to UNSOUND, P.O. Box 172, North Palm Springs, CA 92258.

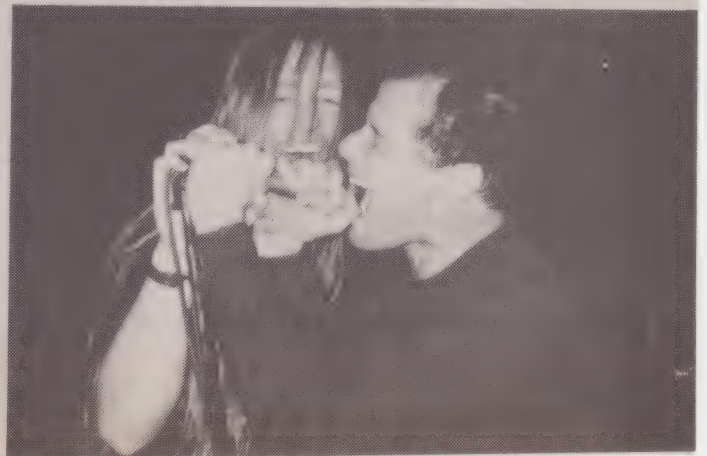
THE SORT OF QUARTET-- Mario, Larry and Alfredo are still going strong despite the fact that Gary Arce, their guitar player, left for Hawaii for an indefinite amount of time. Hopefully he will return soon. However, the group has two new additions, a guy that plays the trumpet and a guy that plays the bongos. With these two additions, The Sort Of Quartet still sounds

great! For booking info, call (619) 564-1456 or write to 5443 Obregon, La Quinta, CA 92253.

Paul Mitchell aka "Uncle Paul" who was in the band TARGET-13 ions ago, and had a track on RODNEY ON THE ROQ VOL. II, has just produced a 19 song cassette tape called STUCK IN THE DESERT. It has some vintage, never released before cuts of Target-13 and a few collaborations with Mario Lalli of The Sort Of Quartet. For more information, write to PLAIDMAN, P.O. Box 108, Desert Hot Springs, CA 92240.

More recent developments include the opening of SEA HAG Rehearsal Studios. This place is located in a warehouse and the guys that run the place are totally cool and

Scott Reeder (Obsessed) left and Pete Stahl (Wool) right. - photo by Sophia



pretty fair as far as hourly rates go which includes a P.A. They also have been letting people rent the facility for parties on weekends. For more information about booking practice time, call (619) 327-8833.

The latest happening will be-- and by the time this is printed-- will have been; another desert generator party, June 20th-- with five or so bands lined up to play such as The Sort Of Quartet, Unsound, and WELL STRUNG TO HANG (from San Diego), and at Sea Hag Rehearsal Studios July 25: SPOON, THE OBSESSED, JUNK WAFFLE and Unsound.

Another local band, KYUSS, just returned from their tour with The Obsessed and WOOL. The tour covered Northern California, Seattle, Washington and Portland, Oregon. Kyuss's second release is called "Blues for the Red Sun" and is due to be out on June 30, on Chameleon Records. I just heard it and it is outstanding. I was really surprised at how great the whole thing sounds and I am sure most people will agree once they hear it. For Kyuss booking information, call Catherine Enny at (213) 620-9794.

PIG PEN is still together but doing some member rearranging. John Summers and Bob are still in the band but John does not play drums anymore, he is singing. Pig Pen has got a new bass player and drummer, I have yet to check out the new line-up but I am sure it will be very entertaining.

Well, that does not really cover everything going on out here... but that is all for now.

NOT QUITE AS FAR SOUTH AS NORTHERN NOISE [OR IS IT EAST?]

by Devon Morf

It's been some time since I wrote one of these doohickies but Avel, Winni, Dave and I have witnessed a bunch of stuff in the last few months (most of it free, thank Yahweh), so we thought we'd write about it. --Devon

Murphy's Law played at the Stone a way back. Medium sized crowd. The first band up was Bonecrusher who rocked out with a mid-eighties hardcore/metal crossover style. Figures they would considering the band features ex-members of Attitude Adjustment, Lost Cause, No Fraud and Broken Bones. Next up was Dr. Teeth, can't say much more about them except that I liked their name. Murphy's Law put on an energetic and fun show, complete with a horn section and hula hoops. Where the hell does Jimmy send away for his lyrics though? Last I heard, they had signed a contract with a 4th grader in Mason City, Iowa-- is there any truth to this?

The following week we didn't catch any shows but got free passes to both Sleepwalkers and Split Second. Sleepwalkers would have blown, if it weren't for "Clovis the Attack Cat." Split Second was a Rutgers Hauer flick which stole from the most part from the Aliens, Elm Street and Terminator series, but won me over with the character of Dick Dirksen who's claim to fame was saying "We need big guns!"

Rudy and I saw Lush and although we had to pay, just seeing Miki Grace Slim's stage was worth it. Of course, if I didn't have to work the next day I could have went to see them for free like Devon and Winni and lots of other people did. The outdoor show was sponsored by Snapple, but Devon was disappointed to learn there were no free samples. A definite plus to the Slim's show was all present were treated to delightful sounds of the Flaming Lips. Rudy and I also trekked to Palo Alto to see Blur. It was an alright show but the highlight of the evening had to be the long bus ride on SamTrans to and from the Edge. Just kidding!

Ride played with Slowdrive at Slims and at The Edge. The Slowdrive drummer (I don't know his name) kicked some major butt, and the female singer was kinda cute. However I found their music a little slow and repetitive. Ride was really cool both nights with The Edge show being especially nifty. I can't think of enough complementary adjectives to describe the show, but Devon thinks they kind of sound like girls.

Rudy got free tickets to see the Charlatans UK, so again we found ourselves at Slim's. The opening band was so bad I won't even mention their name. (Besides, I forgot what it was!) I have to admit I had never heard them before, so I knew nothing other than that they were a dance band (Lots of cute girls in the audience, mostly between the ages of 14-20). While Rudy and I researched this phenomenon, we learned that the lead singer of these said Charlatans is credited as being "the cutest singer" in this style of music. I was surprised to find that if you jump around a lot while shaking your head dizzily listening to a psychedelic organ

and snappy guitar, it's a lot of fun.

Missed Buffalo Tom, but Avel, Winni and Dave didn't. Here's what Dave said about it: "Even though their latest album, 'Let Me Come Over' is more acoustic and accessible than the previous two, Boston's Buffalo Tom rocked hard at Slim's show in May, showcasing songs from all three albums. Their combination of noisy power chords and melodic loser-in-love vocals made songs like 'Impossible,' (the shows opener), 'Sun Flower Suit' and 'Enemy' easily likeable. The latter even featured a noise slide guitar solo obviously inspired by Irving Stevens. The music was inexcusably simple, three or four chords at most, but they're killer songs with convincing lyrics. The mellower stuff like 'Mineral' and 'Tailights Fade' from the new album gave way to 'Racine,' the best song from their SST debut and the song the audience called out the most until guitarist Bill Janowitz finally gave in and played the opening chords. Janowitz also invited the audience to 'disco down' to the group's poppiest song, 'Velvet Roof,' and they closed the set with 'Birdbrain.' Although the songwriting is credited to the entire group, it seems Janowitz is the main songwriter, especially on 'Let Me Come Over' where the guitars are quieter and the vocals really take over. Killer lyrics man, but seeing Buffalo Tom live is where it's really at." Thankx to our friends at Beggars Banquet who liked Winni's last name enough to give him a free ticket and photo pass.

Caught up with Christy Canyon and Hyapatia Lee at Big Al's in North Beach. They gave away free autographed posters and even made a personalized answering machine message for our friend Michael. We'd like to give you his number but I'm afraid he might get upset. However, you can call Christy at 1-900-454-3456. Among the drooling mass of horny men present to meet the ladies were two members of Monsula, but they made us promise not to mention them. Look for the upcoming interview in the next Wajlemac.

Winni and I endured an extremely cheesy but energetic opening band to see Baby Carrot headline for the first time at the Hotel Utah. Mr. Power treated the audience to a little solo performance before the rest of the band joined him. The show was especially enjoyable due to a noticeable improvement in Sonny's drumming.

Believe it or not, I actually saw Entombed and Dead Horse at the Stone. Dead Horse rocked Texas style and in a very un-death metal like manner, in fact they were downright funny. Cracking jokes, mixing up musical styles and even throwing in a cover of the B-52's "Rock Lobster." Entombed spoke in tongues between songs and looked adorable despite their fearsome posturing. An unusual assortment of local color were out this night including, Neil of MRR tape reviewing fame, Denis of Atmosfear 'zine, an ex-member of NYC's Animal Crackers, Max from Plutocracy and members of Capitalist Casualties, the Dread. Highlights of the evening were trying to decipher the logos on everyone's death metal shirts, asking Dead Horse to play an after show game of charades since we'd forgot our recorder to do an interview, and watching a couple of older gay guys mosh arm in arm with a different young metal stud for every song.

There was an after hours show at a record store in S.F. with Ford and the Serenas on a day I can't remember. Some band All You Can Eat played too, but I don't remember much about their set except that I jumped around and yelled a lot while they played. (Someone told me Charlie from NYC's Animal Crackers is playing bass for them and Myron from Les is Moore is drumming for them now.) The Serenas on the other hand, dominated. Minimalist post punk not unlike Beat Happening if they knew how to rock. Sorry Calvin, that's twice I missed you in these pages (actually it was Bucky that wrote that ash try thing the first time, not me). Donna told me I should send you lots of candy to appease my cruel words of the past and I will someday, I promise. Just don't send me a postcard with a cake or a mountie on it, ok? Ford were noisy and sludgy--their might have been something wrong with their carburetor, but I'm not a mechanic.

The 28th of May had Spoon and Tool showcased at the Stone. Missed openers Hoodlum Empire. Wish I'd missed Spoon. Tool were like industrial strength folk metal with a mohican simian named Maynard fronting the band. The band seemed bummed at the MTVish crowd turn out and cracked a few humorous jokes but my friend Hidehito started to fall asleep, so we took off early.

Saw Neurosis at Gilman on the 29th of May. bunny Ghengis and Neutral Nation both traveled from the far reaches of the U.S. to open the show but not many appeared to care. Socializing seemed the primary concern of most on hand, myself not excluded. Neurosis were a bit of a letdown.

Their heaviness, sludginess, etc. compiled itself into one big ball of noise that might have sounded good in an auditorium but not inside the confines of Gilman. The whole experience seemed a bit impersonal and droning. The keyboard doesn't seem to do anything but slow the time down between songs. Urgh, sorry about that.

The next evening again brought me to Gilman for Econochrist, Citizen Fish, and Paxton Quiggly. Caught half of Econo's set. Caught all of Citizen's set. Saw half of Paxton's set before my ride wanted to leave. Paxton rule! This whole show was a tour benefit for them and this was actually the first time I's seen them. They produced a weird and excellent combination of sounds running the gambit from the Avengers to Napalm Death. Yee, what fun. Bummed I couldn't catch the whole set.

GWAR and the Melvins were at the Omni on the 31st, it might have been fun, but it sold out. Which would've been okay since I was on the guest list, but I wasn't about to let my friends stand out in the cold and wait for me to come back deaf and covered in red corn syrup. So we went home and watched Ghost Busters.

The 5th brought us Strawman, Oswald 5-0 and Jawbreaker at the Chameleon. Strawman rocked big time, it's great to see Tommy Strange doing the punk thing again. He's not as much of an intimidating character as he was back in his Forethought days, but still a powerful voice and figure, with a band that matches him. They seem to play songs about anarchy and living in the Mission. I missed Oswald 5-0 since I was outside chuggin' down a 40 oz. of OJ but one scene vet compared them to the Eagles on 45. Nobody seemed to agree on if whether they were local or from the Northwest. Jawbreaker were hell of swell and I just realized that their guitarist looks like a vampire. They sounded like Jawbreaker until their last song which rocked out in a slightly S.F. noise/art manner. They're really swell guys.

ALL, Big Drill Car and Huh Lucy Nation at the Stone on the 6th. Huh Lucy Nation should have opened for Lenny Kravitz, they would have gone over better and I wouldn't have felt like I was wasting 30 minutes of my life. Big Drill Car went off, playing cuts from all of their records with the highlights being some older tracks from the "Small Block" EP. Bonus points go out to their spazmo bassist who appears without a doubt to be in cahoots with Belzebub herself. All opened up with some psycho instrumental circus music not unlike bad Mr. Bungle. Their set was a bit of a disappointment, even the Descendents covers seemed lackluster and tired. Maybe it was just a bad night or maybe they're throwing too much technical musicianship into basic pop music. I don't know, but it was still a fun show.

Only three dollars, that's how much it was to see Disciples of Ed and Skankin' Pickle at Slim's on the 8th. Disciples of Ed seemed to have degenerated into boring white boy funk with masks and short medleys of hip songs and covers be Metallica and Fear and stuff. Seemed to have a little more to 'em last time I saw 'em a few years back. Skankin Pickle were nothing short of Godhead. They rule, plain and simple. In a nutshell, they're the bastard child of S.N.F.U. and Fishbone with Bruce Lee on saxophone. Goddamn they're good.

I wasn't really in the mood for a show on June 12th, but Pansy Division, J-Church and the Holy Rollers played the Chameleon that night nonetheless. Plus it was free, only I just had to pretend I was someone I wasn't, namely a Mr. Goldsmith who's name was on the guest list. So I went. Pansy Division won in the queer and poppy department and bowled me over with songs that included choruses like "We're the butt fucker of rock n' roll." J-Church were... different, I'm not sure how you'd describe them but they were okay. Gardner almost faced the crowd, Lance broke string and their drummers was amazing. The Holy Roller's never really thrilled me so I caught one song before going home to sleep.

Tuesday the 9th saw Curve at the I-Beam. Tiber who got some inside information told me that the singer was on the rag, so hoping for a GWAR like performance we stood right up front. She seemed cranky enough and kept yelling at the sound guy to "turn it up." What a gall! Our strategic positioning had its down side. You see, it's like this, Curve is a band that likes to use a lot of fog machines, so just before the band took the stage, I got to feel first hand what those cute cockroaches must feel like on the Raid commercials.

The Beastie Boys played the Warfield with Big Chief and another rap band which I can't for the life of me remember how to spell. The rap band (Fu-something) were pretty good, but I gotta tell ya, if I'm ever in a rap band, I want to be the guy who stands to one side of the stage passing out posters and throwing cassettes to the audience. I bet he gets

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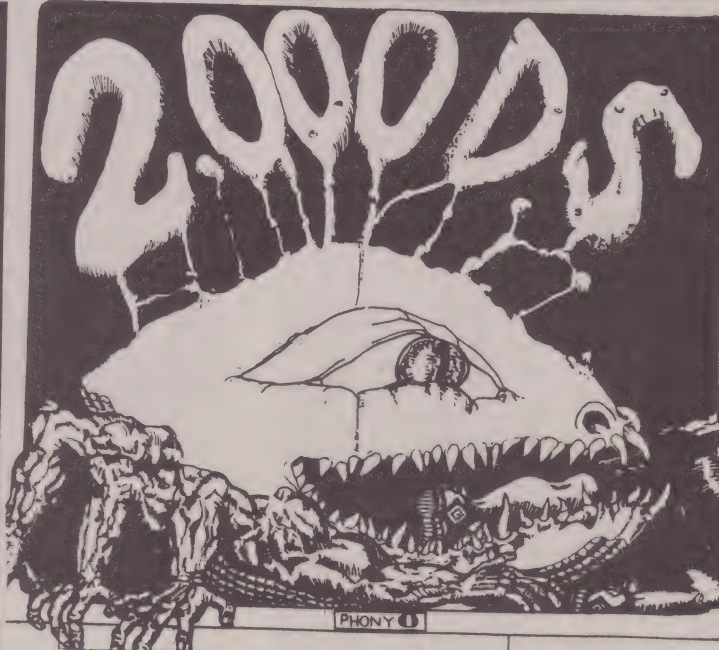
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all the women. Big Chief sucked, but that didn't stop a big open pit from forming. There were some real meat-heads at the show, let me tell you. I watched a group of guys taking cheap shots at the moshers as they danced by. Just every so often I'd like to see a show sans macho. But the Beastie Boys were pretty good. They even played some old punk stuff including a Bad Brains cover. After the show, Rudy and I managed to get backstage where I learned MCA isn't really that tall. Mike D. is actually a nice guy and Ad Rock hates Tower Records in L.A.

No one cares, but I kissed Eva in my bathroom. Squishy bought me a Shirley Temple at Kimo's. Ran into Ozzy on the street the other day. He was

getting into a van with his kids in front of some posh hotel. We were only like five feet away from each other and looking right at each other and I actually forgot to give him a copy of Waj. Duh.

Like always, all letters, records, CD's, zines, Japanese monster toys, ball bearings, Muslim Sweet Rolls etc. c/o Wajemac Fanzine, P.O. Box 312, Larkspur, CA 94977-0312 (415) 931-2525.

This blur of words was compiled by Devon, Dave and Avel. Winni took the pictures. For clarification on who wrote what, send gifts to us at the above address and tell us why you need to know.

P.S. All You Can Eat are going on tour again this summer, we're not a really cool band and we're not on a really cool label, but maybe if really cool people like you come and see us, that will all change.

ATHENA'S NORTHERN NOISE

My house is a mess. Week-old food is still sitting out on the counter in the kitchen left half-eaten, the garbage is overflowing onto the floor, and there are cigarette butts and empty beer bottles in the flower pots. I had written down on this little scrap of paper all the bands I'd seen and on what dates, and etc., but I think it got thrown out with the empty box of calzone, so I'm going to rely on my memory.

The farthest back I can remember is end of April. I went to the SOCIAL DISTORTION show at the Warfield in S.F. PEGBOY was the supporting act who sounded great from the lobby. I wanted to watch cuz I like what I've heard from them, but pushing through the sea of motorcycle jackets and sideburns proved to be too much of a task. I haven't seen so many Mike Ness look-alikes since watching the Outsiders in 5th grade while drooling over Matt Dillon ("We gotta do it for Johnny!")! SOCIAL DISTORTION was rad! They played hella of their old tunes, in fact, they opened up with "The Creeps" so I was way stoked! I don't care what anyone says, SOCIAL DISTORTION is awesome.

After surveying people on the telephone for four hours about bicycle wheels, I dragged myself out to the city to see ENTOMBED. I didn't even want to go to the show, but my boyfriend bought me the ticket and insisted and then gave me a guilt trip. This band called DEAD HORSE were on when I got in the Stone. They were kind of silly and goofy, but fast. I guess kind of like STIKKY in a high-speed blender. I didn't like them too much, but Evil Mike was stoked so I guess that's what counts; I'm not much of a speed-core connoisseur. Next up was...drum roll, please...ENTOMBED (say it like a demon is possessing you). Let me start by saying I really didn't know what to expect. Maybe some cheesy plastic coffins with upside down crosses for tombstones on the stage and a fog machine going full blast? Okay, they did have the fog machine, but they were really rad! I was really stoked cuz I'd never seen anything like it before! They played unbelievably fast and their singer's voice is just too much! He even talked between songs in that low growl! The pit was a chaotic hash of hair and sweat. My ears were still ringing the day after, and that's saying a lot cuz I'm pretty deaf!

Another show my boyfriend dragged me to: ALL with BIG DRILL CAR (yes, he likes ENTOMBED and ALL). I'm not an ALL fan, but I do like B.D.C. This band called HUH LUCY NATION opened up the show. They were weird! It was kind of like 4 hippies falling off a magic carpet and then forming a modern rock band. They were pretty good. Really mellow. I liked them but I don't think I'd go out of my way to see them again. Meanwhile, the nerds were getting rowdy. They kept on yelling "All!" and "Freebird!" between songs. I guess there

was one too many "Freebird's" yelled that night so HUH LUCY NATION got off the stage and didn't even play their last song. BIG DRILL CAR was next. Rad rad rad! They were way energetic and tight! They totally fuckin' blew ALL away! ALL's best song of the evening was their X cover that their roadie sang! The DESENTENTS songs were good, but ALL themselves were pretty boring to watch. It was major nerd bonding in the pit, though.

Me and Monica went to see FUNGO MUNGO at the Stone a few weeks later. SWALLOW MY PRIDE opened. They were kind of boring but other people were into them and they seem to be getting a following. The most entertaining thing that Monica and I did during their set was watch this perfectly groomed and chiseled guy primp and flex in the mirror when he thought no one was watching him. Ha ha. I think he even blew kisses at himself. FUNGO MUNGO played really good, but the show just wasn't happening like when we saw them a couple of weeks before at the Berkeley Square. That show was rockin'. When all their friends got up on the stage to sing "Downtown Oakland" with them, I thought they were gonna fall through the stage they were jumping around so much!

Maybe about a week or so later, Monica and I went to the Real Rock Cafe to watch SICK IN THE HEAD and JACK KILLED JILL. S.I.T.H. are a new "funk" band from the Concord area. They were pretty good, nothing really original or groundshaking, but what is, you know? They were really good musicians and their singer has really good stage presence. He seems like a pretty diverse fellow, as he also sings in a local metal act. JACK KILLED JILL has a new guitarist and he is hilarious! They opened their set with "Keep On Rockin' In The Free World" with Lance (new guitarist) howling the lyrics. They got serious when Revik came out and started

thrashing around and singing like Chavo. We decided to go hang out at the BEASTIE BOYS show afterwards. When we got there, people were still waiting to go in so we just got in line and pretended like we had tickets and smoothly walked past the bouncers and ran into where they were playing. I think they caught on to us but were too tired to run after us. The show was packed! They sounded so good! We shoved up to the front and then got kicked out for horsing around too much. Those bouncers are mean; they must get a commission for every person they beat up and throw out cuz there was lots of black eyes and scrapes that weren't from the pit. The bouncer just grabbed us by the napes of our necks and threw us out like last night's garbage! Oh well, we didn't pay to get in anyways.

My band's been playing with some good bands lately. We played with GARDEN WEASEL up in Humboldt County. They play lots of pogo beats and have quite a following up there. They however, are breaking up, but I'm sure Steve and Justin will stick together and start something new. Steve, dj's on KHSU, the Humboldt State radio station, so if you want to get some airplay up there, you can mail him your stuff to: P.O.B. 4154/Arcata, CA 95521. We also played with a really good band out of San Francisco called THE GELS. They totally reminded me of HUSKER DU, they're even a 3-piece! Go see them if you can. SAM I AM has been drawing lots of people to their shows. They play a lot so if you're into that melodic-punk-college thing, go check them out.

I am going on tour with my band and CAPITAL-IST CASUALTIES this summer, so I will have a major tour report of all the good bands that we played with next time. Have a nice summer! Athena/THE DREAD/P.O.B. 6545/Concord, CA 94524.



All You Can Eat at Epicenter - photo Winni Wintermyer

SAN DIEGO STUFF by Ted

OK, got some dirt for you guys on old and new bands, so let's get started. First up, Daddy Long Legs played their last show with the original line up at Soma about a month or so ago. Don't really know what the other members will be doing, but lead singer/bassist Stickman does plan to continue with the same name. I also don't know if he and the new lineup will be doing any old songs or not, but if they're half as good as what Daddy Long Legs used to be, the San Diego scene will be in for a treat.

Speaking of bands breaking up, but the leader continues...I'm sorry to report that Miniature has broken up. They actually broke up shortly after last issue, but they got together just to play a final show, Friday, June 12, at Al's Bar with Drip Tank and Samba Hell (who moved from San Diego

to LA a while ago). They really did play and sound the best I have ever heard them, throwing themselves into every note. Fucking shame that they broke up, after two tours and a CD release, there was a big buzz out on them and it seemed like they were about to go places. I guess I'd rather see a band break up than fake it and continue, but watching them play Al's, you'd never have know that they had all these personal differences. Lead singer/guitarist John is already jamming with some other people and plans to continue, probably under the name of Miniature. You can still pick up their split 7" (limited to 1000) with Drip Tank on Topsy Records. This was supposed to be in last issue, but I fucked up. Unfortunately since the time Miniature has broken up, the singles have now become collector's items and the price has doubled. Send \$3 to Topsy Records, 4782 Panorama, San Diego, CA 92116.

Topsy Records also has a compilation 7" with a release date of mid August which will feature 10 San Diego bands doing covers of their favorite TV show theme songs. One day will be booked in the studio and each band will get a

minute on the 7". Bands that are planned to be on this are (among others that I couldn't remember) Fishwife, Rocket from the Crypt, Dark Globe, the Rug Burns, and Drip Tank.

Drip Tank's mini tour of California was nothing short of disastrous. They lost half of their drum kit which they've worked a long time to get because some assholes in San Jose broke into their van and stole it. Meanwhile there has been a benefit or two to replace the stolen pieces, and Drip Tank has been playing around either borrowing parts or improvising. So if you happen to see them, and the drummer is playing a set that partly consists of trash cans and lids, it's not to be artsy. Their full length release should also be out on Cargo in August, so be warned.

Drive Like Jehu has an excellent new 7" out on Merge Records, with one of the best songs they've ever done. They will be travelling across the country in August, after which they will begin work on a new album.

Sloog, formerly known as Slug (with two dots over the "u"), changed their name to a more phonetic spelling to eliminate any confusion between them and LA's Slug. They also got a 7" available on Vinyl Communication which is some pretty warped shit. Imagine your favorite grindcore band played at half speed. The best part for me is the insane and fucked up lyrics. Comes with lyric sheet and a mini-poster of two people being burned alive. (Vinyl Communications, PO Box 8623, Chula Vista, CA 91912)

Bald Headed Jesus has a demo tape out. Haven't had a

chance to see them yet, but the tape sounds really cool and is definitely worth the effort of a letter and a self addressed stamped envelope. All you have to do to get a copy is write them. The first 100 letters will get a free tape. Pure punk rock along the lines of all your favorite early punk rock punk bands. Write to Bald Headed Jesus, c/o Steve Carner, 14102 Segundo Ct, Poway, CA 92064. Did I mention this tape is punk? Check it out.

Speaking of bands that just want to get their music out, another band is willing to give out free tapes if you want to take the time out to write. The name of the band is Lucy's Fur Coat and they've been playing around lately. They mostly consist of members of a band called Pumphouse, which is where Pete from Rocket from the Crypt came from. Got a chance to check them out at the Hong Kong Cafe a few weeks ago. Hard rockin' stuff with a psychotic lead singer and a mish mash of influences. Some songs were pretty good, some songs were good, and some were really good. I could really see them ripping up the Che Cafe playing to a home crowd on a weekend night. The demo is recorded pretty well, with some excellent production work on some of the songs. Write to Lucy's Fur Coat, PO Box 91221, San Diego, CA 92169. Also, like Bald Headed Jesus, since they probably don't have all that much money and are doing this all by themselves and offering free shit, it would be cool if you could slip them a buck or some stamps to cover postage.

On the more alternative side of what's going on in San

Diego, Truman's Water are ready to release their debut album on their own label. They do the best job of describing themselves as playing "loud music very quiet and sometimes reversing the process". Some really warped shit with de-mented vocals and twisted tempo changes. They sound like a cross between Drive Like Jehu and Fishwife, with some Pussy Galore thrown in for good measure. It's really hard to pin these guys down. Live, these guys must be really out there. They had a national tour planned, but decided to wait. Anyway, their album should be out pretty soon, so you may want to keep an eye out for it.

That's it for this month. More of the same next time around. If you have any questions or comments, please feel free to write. And if you're in a band please write so I can get on your mailing list so I can check you out.

FRISCOZONE

by Gary Indiana

Friscozone is on vacation but Gary says to go see the Spinal Tap tour and the Atomic 61 "100 Days of Roadkill" tour beginning July 15. And, please do not send any more records or band stuff to Gary. Thank you very much.

THE RETURN [AGAIN] OF QUE PASA PENDEJOS?

By Scott "Punkier Still" Sycat

Back again? Say it ain't so, Joe. But, alas, every good criminal returns to the scene of the crime. (Bush wants four more years doesn't he?) And so goes I back to this very piece of rock'n'roll wannabe gonzo journalism. Forgive me.

Hello folks. I must say it's still an honor and a pleasure to be kindly included in the good pages of Flipside. I can remember when I bought and devoured my first issue of Flipside (the Darby Crash memorial issue with the black

blast. I enjoyed the whole shabang immensely. The Electric Ferrets were up first. They were kinda basic punk rock. I liked 'em. Olivelawn were up next. This was first time seeig them and I am now a believer. I've heard many things about them and now I know they're a good band, I may be wrong but for some reason they reminded me of a Dischord band. Anyhow, they rocked. I must confess. The Mentors are sick and sexist. But, I plead guilty to being entertained. What more can I say? DI has always been a great live band and that they were tonight. They were recording a live album so they sounded great. And, they played "Pervert Nurse" - my ticket to defy that sign out front. The line-up tonight included: Casey "the consummate" frontman Royer of course, Sean Elliot and Alfie

Their set, rode a wild ride between toe-tappin'-hip-shakin' grab-your-partner fun and head-bangin' noise makin' crunch. Hedge hung a pinata up at the front of the stage and at the end of "Jalapeno Eyes" whacked the hell out of it. Jalapeno peppers flew all over. When Bosco got up to sing "Bad To The Bone" with the band a few people started pelting Bosco with jalapenos. He then returned fire and a pepper fight broke out. It was a terrific set. At this point, however, I lost the capacity to listen to music. I think it was those Really Big Beers that did it. I think it was Das Klown or some other band with clown in their name that played next. I tried to watch them but my ears were gone. I saw them with my eyes but I fail to remember what they sounded like. They did look cool though. Same goes for PL&D. I have heard their tape. It sounded good. It was Frank Agnew pop with a female singer. I must see them again. At this point the bar was packed and the show was pretty much over. The very next night Mr. Mirainga and Frank's other band Burning Groove played at TJ's in Placentia. How much fun can a person have in a weekend? Too much is never enough.

Mad Dog has a new two guitar attack that is taking them to new and maybe even dangerous heights. They've played both the Doll Hut and the Fullerton Hofbrau recently. The Hofbrau show with D'Railed was mighty impressive. Mad Dog was sounding great and Perry was looking good. Maybe it has something to do with the fact that Hedge has left and Bosco is doing most of the lead guitar work now. I'm not sure. But, everyone else at the Hofbrau thought Mad Dog was on fire. That very same night just down the street Ballistics were playing a gig at Miki's. These punk-a-billy scenesters have a new drummer and I regret missing their set this time. Especially if Maurice moved over from guitar to sing his signature tune. Oh well. How much fun can a person have in one night? The more the merrier I always say.

Aversion played a party in Fullerton a while back which I missed because I was convinced the cops would get there before I did. I found out wrong later. But, I went to the Simpletones show at the roadhouse instead which wasn't a bad idea. I, as well as many of the Fullerton scenesters, did however make the trek out to catch Aversion at there recent record release party at Rajis in Hollywood. Free food and free drinks - how could anyone pass that up? I didn't see any free drinks; but, the free tacos were great. And the salsa was nice and spicy. Of course everybody else also wanted the tacos. Oh yeah, Aversion played too! As I reported last issue the Taters are out and on to lord knows what so Aversion has a new rhythm section. Their new bass player Skelly used to be the mastermind behind and in front of Attaxx. And their new drummer was drummer of the year at the Musician's Institute. What to talk about speed? Aversion was fast, powerful and extremely tight. They're in that punkspeed metal type of zone. They were good. Their new album "Fit To Be Tied" is out now on Restless Records. After the show Cam and Steve were seen pissing on Ronald Reagan's star on Hollywood Blvd. Don't mess around with the punks, dude!

The fog was coming in off the ocean. The mist was hiding something in the air. It was the 13th. This was Long



Hokey and the Lip, Joyride photo SS

cover) at the old Toxic Shock. Oh the memories. Don't get me wrong. I'm not trying to claim O.P. status here. I wasn't much of a hardcore then. But, there's no denying the connection between my purchase of that magazine and the person that I am today. (Maybe my parents should sue?) And, I suppose the purchase of the others since. Well I could go off on the tangent for a few paragraphs but I won't. Anyhow, on to the more important stuff, what's happening in the North East O.C. AKA Fullerton music scene? The last report was intended to be a quick overview of the scene. Let's see where we've been since then.

The sign out front said, "No stage diving or you will be removed from the club." An ominous warning for practitioners of that graceful art. "Do I or don't I", was the thought. But once the mighty DI took the stage that rule was quickly broken. Casey prevented the bouncers from throwing anyone out. So people were free to have fun. I am, of course, talking about the recent Memorial day weekend DI, Mentors, Olivelawn and Electric Ferrets show at good old Goodies. This one was a

Agnew on guitars, Stevie Drt on drums and Dan Colburn on bass. I can't wait to hear the record (CD?). Rumor has it that Sean is leaving the band to pursue other musical interests (where's Creepy Nice Guy?). But DI lives on.

The scene moved south to HB on one particular night recently for the Quasimodo, Mr. Mirainga, Peace Love & Death gig at the new Club Hype at Old World. There's been many different clubs at this place over the years and this was the opening night for Club Hype. The place wasn't filled to capacity (it's pretty large); but, many of the Fullerton scenesters were on hand for the festivities. The atmosphere was much like a party. Quasimodo were up first. They were loud and as every other time I've seen them they rocked hard. Chavez is one of the best drummers in town. Too bad he was way in the back 'cause he's a joy to watch. Johnnie Ball is a one man wall of sound. Why isn't Quasimodo playing more shows? I don't know. Mr. Mirainga were up next and they were just great. They were very loud which was very good. Lick Master Fret Burner Steve turned up his amp and said, "Let there be rock."

BOB-ISMS

by Bob Cantu

THE FLUID - TOO POPULAR?

I went to see the Fluid when they played last month in Hollywood at the Club Lingerie and I was dismayed by the fact that I didn't see too many people that I knew there. I did see San Diego Ted, who speculated that perhaps the Fluid had become "Too Popular" for the crowd that we hang out with. It's kind of a time honored tradition we have in L.A. to trash bands that have crossed that "Too Popular" line.



Supercools: Jeff, Janet and Judy - photo Bob

The thing that really threw me was when I saw one of the girls from BEVERLY HILLS 90210 standing at the back of the club checking out the show. If there's anything that personifies all the things I'm against in this world it's BEVERLY HILLS 90210. Pretty, well dressed superficiality disguised as teen rebellion and here it was staring me in the face. God, maybe they are too popular, I thought. Maybe I should leave, too. Well, I stuck it out and saw the band and they were great. They did most of the songs on "Glue" and a bunch of new ones that I also thought were great and I was glad I stayed. For the future, I've decided to stick to my guns and keep liking the things that I've liked for as long as they continue to thrill me, regardless of how popular or unpopular a band is or how many people are wearing their T-shirts. I mean, I don't really give a fuck what other people

in a club are wearing, anyway! (Well, the girls maybe. But only as a scholarly interest.)

"READY FOR MY CLOSE UP, MR. De MILLE..."

The Nymphs shot a video for their song "Imitating Angels" last month at the Whiskey A Go Go and Inger came out on stage all Gloria Swanson-looking. But the scene was much closer to "Gimme Shelter" than to "Sunset Boulevard". "This is your show! Do whatever you want!" Inger announced and the rambunctious crowd responded by trying to pull her off the stage and into the audience. It kinda spoiled the "Free love" vibe they were trying to get across but after a few heads got

kicked in the vibe came back and Inger delivered wet kisses to all the boys AND girls who dared to climb up and stage dive for the cameras. It will be interesting to see how the video turns out.

Before all the cinema verite' took place, the Super Kools played a wonderful set of garage/punk rock that made the Hangmen, who played after them, seem dry and boring. (Tough feat, that.) Despite the departure of founding member, guitarist Randy Metz, the Super Kools had managed to bounce back hard. Wildman singer Jeff Kabot has become so much more comfortable doubling on guitar that the symmetry between punk jokester/drummer John, the seriousness of bassist Janet Housden and the frenzied hyperactivity of guitarist Judy Toy was balanced perfectly. This made it all the more depressing when word spread that Judy was leaving the

band to do country music. (Waughh!) Oh, well. Replacing Judy will be tough, but I hope they stay together.

NOBODY PARTIES LIKE A BANK TELLER

Someplace that's been really happening lately is Toe's Tavern located in Pasadena, a mere stone's throw away from Flip Side Central. Funk/rock band The Pimps are the virtual house band but bands like the A Bones (from N.Y.), Agent Orange and Popdefect have played there as well. Also, apparently, every Saturday night is "Bank Teller" night. The custom seems to be that everyone comes dressed as a bank teller would if they were going out drinking! Pretty quaint, huh?

Another happening spot these days is Club Dump, located at The Central in West Hollywood. I saw the Creamers there, recently, who I haven't seen in long a while. They've been through some major changes and I suppose I'd been hesitating because I couldn't imagine it being as good as the original line up. They are quite different now. The old band's manic, frenzied goofiness has been replaced by a more traditional kind of rocking out. The line up has changed so much that it's really pointless to compare them to the old band. But taken on their own terms: The bass player is hot! Leesa Poole can still belt out a song and there's enough energy on stage to incite circular-contact-male bonding amongst certain members of the audience. Definitely worth checking out.



Congratulations to Stf and Vance, the got married May 8, 1992, it looked like this:

Beach. I could see Sam Spade eyeing me down from here. Well, it must be the Joyride, Silver Train, Mr. Mirainga show at Bogarts. Actually, there wasn't much of a mystery here just some good bands at a good club (aside from the drink prices) at a good price (3 bucks with flyer). Mr. Mirainga were great as usual. Mr. Clean I mean Hedge (I want to be like Mike) was in fine form on the 3 string bass. His economical style belies his creative virtuosity. Heck, he rips. And, people were down in front dancing to them. They sounded great. Silver Train has added another guitarist to their line-up which has improved their sound. They're mining that country roots rock vein. And, that's ok. Joyride, the headliners, rocked the house. With two guitars and two singers Joyride does it good. I do think it's time to drop "Purple Rain" and "Don't You Want Me" from the set. Their originals are their assets. But who am I to say? Enough said.

Sunday in the part with Fullerton locals. After a weekend of rock n' roll what better way to sweat out those toxins than by a friendly game of baseball? And old tradition has been revived this year. Sunday afternoon baseball with the Fullerton locals. Before, the games were played at Troy High School. Now they're at the school off of Commonwealth. I guess with the scene flowering again it was only natural. A helpful hint: avoid hitting the ball anywhere near George in left field; otherwise, it's an out. The last game was a thriller. It had to go into extra innings. JOD was first the goat and then the hero for Danny's team, who won the game. Take me out to the

ballgame. It sure beats sitting on the couch and watching the Angles lose.

Odds & Ends: Well, there's more shows coming up soon which I hope to be at. Mark "King of the national court" Tolbert who played rhythm for Doggy Style for awhile after Shaffer quit and sang lead on most of the Doggy Style II album is bringing his new band Malediction down from Oxnard to play June 19th with Mr. Mirainga at Time Out in Anaheim. Steve is booking shows at the Hofbrau now. Fat Shadow played there recently. Joyride and Mad Dog will be there June 27th. There haven't been many shows at Group Therapy lately. But, the Fullerton Hop did have a show with the Dickies and the Nymphs there recently. JIF is practicing this weekend and I've heard everyone is invited. At least Joe said so. Their practices always involve lots of people and lots of beer. On any given night at good old Pulsar studios you can catch any one of the local bands fine tuning their acts. Mickey Drt can Cam Fuhrer have a new project going. Ex-Rise and JIF drummer Mark Sanchez has joined Hoodlum Circus. They have a gig coming up soon at Spanky's (that fine club out in Riverside). If you would like to be on Mr. Mirainga's mailing list contact them at: 1131 E. Santa Fe Ave., Fullerton CA 92631. Ask for a free sticker and an autographed 8x10 of Hedge naked. Well so long for now. Until we meet again, live long and prosper. Support and believe.

—Scott "Punk 'til I Die" Sycat.

Treading Through Thrashead's Thoughts

A few months ago Blaze from the TVTV\$ ask me why don't do a lyrics page in Flipside anymore. I told him I didn't know. He asked me "What's wrong? Don't lyrics mean anything anymore?" He got me to think about it, and he was right. Since I don't have anything thought out to spout about, I thought I would take Blaze's advice and let the lyrics do the talking. Thanks Blaze. These lyrics (next page) in one way or another reflect on some of the things I've been thinking about recently about the present world situation as a whole. For information purposes they will go... SONG TITLE- BAND- YEAR (roughly the year it was written or came out on vinyl)

Interesting things I've seen since the last issue.

(in no particular order): Supersuckers, Gas Huffer, Pop Defect, Iowa Beef Experience, Entropy, Therapy (from L.A.), Defects, Jughead's Revange, Agent Orange, Monsula, Fluid, Citizen Fish, Olier, Rig, Spinning Ceiling, Samiam, Juke, Prisonshake, Clawhammer, Red Aunts, Bulimia Banquet, Hit 36, Superkools, Scratch Bongo Wax, Snaking Way, Buzzkill Fanizine #4, Half Truth Fanzine #9

And last but most interesting (and scary), seeing a good part of the neighborhood go up in smoke during the riots. I figured someday we might actually have anarchy, but I didn't think I would actually see it! Until next time, Later.

JOE NOBODY-BLACK MARKET BABY-1983

When you hear the news do you feel it?
Downfall after downfall the way lives are going
One nation under God, indivisible
Campaign promises only a cover up
The cut backs, the set backs, stealing from the state
Politicians stuffing money into their faces
Who will help Joe Nobody, his face in a crowd
Joe Nobody, he's the one speaking out loud
To hell with speeches, to hell with the lies
Get the facts straight from the streets, that's where it starts
I see no future for this country as it is
Power is made from the man, not just the mouth
From where I can stand, I can only wonder about the world
A push here and a push there will only bring hell above ground
Someone out there has got to realize what's at stake
Remember the way every president smiles
Like the marble on the white house walls
Sometimes it's enough to make my skin crawl
HOW MUCH MORE BULLSHIT ARE YOU GOING TO BUY
How about you Joe Nobody, he's Mr. Public
Joe Nobody, he's tired and sick of it
Joe Nobody, he's a leader not a foe
Joe Nobody, he's the cousin of John and Jane Doe
JOE NOBODY.

BURIED ALIVE-ARTICLES OF FAITH-1983

Stop your bitching
That's what you want
Someone to hold you in the night
When you lose your guts
Go through the motions
Second-hand dreams
Things don't work out like they seem
Half your life is never seen
Buried Alive
Living for dead
That's what they want
Stock up the markers
Your life is done
Parceled and packaged
To keep you on the run
This is the new age
Bury romance
Kill or be killed
As the killers dictate
That's the only way to deal with hate
Buried Alive
Living for dead
That's what they want
Run through the visions
The steps you take
You'll never owe up
To the fury inside your hate
Count up the numbers
Throw 'em back
New wave for the fascist age
That's the only way to deal with pain
Buried Alive
Living for dead
That's what they want.

ANNUAL REPORT-CRUCIFUCKS-1984

See our leaders walk on all fours
Lower than puke and my bathroom floor
They think they are not in any danger
Bodyguards frisk any stranger
They almost passed a bill today
To make the corporations pay
See our leaders walk on all fours
They're the prostitutes and whores
They almost passed a bill today
To make the corporations pay
But that's a little too much to ask
To rock the boat is not their task
There's no talk of revolution
So helping people is no solution
They think they're not in any danger
Slimy pigs frisk any stranger

They think they can piss on anyone
Maybe it's not so bad that we can still buy guns!

DECISION '84 (in this case it's '92)-76% UNCERTAIN-1984

Sitting at home with nothing to do
Might as well turn on the tube
Check it out, 10 o'clock
Channel 13, Monty Python's on
But we interrupt the show today
So we can bring you this political debate
Oh what the hell, fuck their views
Save that crap for the 11 o'clock news
God, I hate politics
They're just so full of shit
Don't care what they offer me
They need your vote, they're on their knees
Get out and mingle, visit black communities
They'll lower taxes, create new jobs
Cut inflation, and get the high crime rate to stop
They're who you want, they're who you need
Just vote for me, things will change you'll see
We got you in you fucking jerk
Should have known, things are ever worse
God, I hate politics
They're just so full of shit
I don't care
Guess you forgot about the issue at hand
Or did you just decide to take a different stand
You got the power now, but nothing's being done
Because your just to busy, filling your pockets up
We're powerless, you're protected by law
Influential friends, ain't no way you going to fall
Time's almost up, you're losing your friends
Election time, here we go again.

RACE RIOT-B.G.K.-1983

Economics going bad
crisis is setting in
housing shortage, poverty
looking for someone to blame
Race riot
Mass media has done it's job
People say we need an immigration stop
Can't you see the writing's on the wall
Everybody's waiting for the fascist call
Race riot
Violence over one's color of skin
No one realizes that there's no one who wins
Attention distracted, nobody knows
That the crisis was the governments fault
Race Riot.

FREE NATION-NAKED RAYGUN-1988

We're breeding some real invalids and cons
Most of us don't have a clue of what's really going on
I can't believe we live with this mutation
We must be a just a step out of damnation
Cremation, free nation
Haven't I read all of this in a book?
It seems the romans were hung on the same hook
We might lose a little bit in the translation
But I think it's basically the same equation
Castration, of a free nation
I look at the crowd and see something in the faces
It makes me glad that I'm not in their places
I'm single minded and I'm in for the duration
With my progress serving as my explanation
Predation, in a free nation
Take and talk and time for all of it
There are no leaders who see the point of it
Independence is always started by education
But only will be truly gained by declaration
Elation, for a free nation.

VICTIM OF CIVILIZATION-GO-1990

Another victim of civilization
Moccasins torn in lack of vindication
Meekly herded into reservations
Escaping slaughter merely to suffer demasculation
Victims on parade, in museums and books
Dwelling in amusement parks on capitalized

looks
Reaching for the stars, staring into the sun
Too bad this race has already been run
Another victim, but trying hard
Hands tied behind back with credit cards
Sold authority to try and run the longest yard
Going over 55, but never getting too far
Victims now on billboards, another shopping scheme
Deluded into chasing the american dream
Can't reach to the stars, blinded by the sun
Too bad this race has already been won
Still another victim, yet I'll never see
How many are repressed so I can be free
Grab the material in my conformity
Who cares about the world when I have me
Victim's life of pain, and there's no escape
Dwelling in a world crucified by hate
Shot down by the stars, betrayed by the sun
In this race civilization has won.

DARK AGES-NO MEANS NO-1988

We are living in the dark ages
Haven't seen some daylight in what seems ages
All the information is locked far beyond
Locked in circuits and bathed in silicon
And we're fast asleep, with our dreams seething
And though all is dim, we are still breathing
But it's him in the dark, he makes me null and void
But it's him in the dark, I think I'm paranoid
A world of half-truths, what goes unspoken
Lines of communication are stripped and broken
And the dark is cold with hands freezing
But this deep freeze seems strangely pleasing
And the power trippers receive face lifts
And the button pushers all work night shifts
Under megashadow, under nine to five
Still it's self-extinction that keeps us alive
We are in the dark ages
Haven't seen some daylight in what seems ages
All the information is locked far beyond
Locked in circuits and bathed in silicon
I don't know
Go to sleep.

PUBLIC DEFENDER-S.O.A.-1981

When you see a cop coming, you better move quick
Because he's going to hit you with his stick
It doesn't matter what you've done
Your going to suffer for his fun
He stops your car, looks inside
Asks you where you've been tonight
He doesn't like you, everybody knows
Doesn't like your hair, doesn't like your clothes
Man in blue, coming for you
Siren's red, your going to be dead
Keep the peace, what a load ahit
He doesn't care a fucking bit
Justice for all
But not for you
And there's not a fucking thing you can do.

MY BRAIN HURTS-SCREECHING WEASEL-1992

Time gets wasted every day, I watch the minutes tick away
My brain is melting like a chocolate ice cream bar
Like characters on TV, These people look like maggots to me
And I wonder what the hell is wrong with me
Milk fed little beauty queen, She's straight out of a magazine
She sits besides me breathing different air than me
The perfect generation sees, That I'm infected with disease
Everything crumbles and there's nothing left
If I want to do something right
got to do it myself or someone else will fuck it up
it isn't all black and white
And now it's time to stop and figure out reality
No one knows what they're talking about
If what they are talking about don't make any sense to me
I got to figure it out

because I don't need something to believe in
My brain hurts today.

PLASTIQUE-D.R.I.-1983

I think of things that bring people down
I'm the type of person no one wants around
Everyone stares at me where ever I go
They all suck, what do they know?
They're living in a designer world
A fresh and clean pretty little world
Reality to them is a new pair of shoes
And trying ten pair before they choose
I think of things that bring people down
Out of the clouds and back to the ground
Where the fish lie belly up in black water
Where the boy next door is fucking your dog
You're living inside a plastique world
Slick and modern psuedo world
Where what you want, is what you get
Package after Package of plastique shit.
MINDS ARE CONTROLLED-C.O.C.-1984
Television mass mind control
Through cathode rays beliefs are sold
Examples of what is correct, and what is not
Opinions are presented as fact
Minds are controlled
Death and war are portrayed realistically
As not to raise objection to patriotic slaughter
If they show realistic gore
The public will ignore it.

DEEP WOUND-DEEP WOUND-1983

Raised on baseball and apple pie
Then slowly my spirit began to die
Realizations filled my mind
Our diseased culture got left behind
Will the truth I ever find
Living in this society has left, deep wound
If you want out there is a price to pay, deep wound
Why is it so hard to change, deep wound
Got to fuck them over one more day
Maybe I can heal if I start now
Before they finally make me forget how
Future generations will fuck up again
At least we can try to change the one we're in.

CULT BAND-POISON IDEA-1983

Buy now
Pushing products down your throat
Brainwash you and you don't even know
Lets rock
What a fucking lame excuse
Change your mind, but it's no use
Fun for you, can't break free
Hey man smoke a joint for me
Sold out
You're wearing their uniform
They laugh at you, you still buy more
Shut up
Listen to what they say to you
Can you believe any of it's true?
Phoney leaders steal your money
That ain't funny, that's the gospel
You paid that much for this!

DESTRUCT-NEOS-1983

You've got a mouth, you've got a heart
Using no reason to reason a reason to start
If you've got a label, or if you've got a name
You'll use it to give the innocent blame
Blind ignorance breeds blind hatred
And hatred breeds violence
And violence is ignorant
And your the only fucking cause
You've got a fist, you've got a knife
On a saturday night you've got to fight
You want the power, you've got the cock
No glory in pain, but you're to weak to stop
Blind ignorance breeds blind hatred
And hatred breeds violence
And violence is ignorant
And you're the only fucking cause
You've got the power, you've got the bomb
And a world full of innocents to drop it on
Blood, splattered brains, death screams, burning flesh, stink
If you got a mind, then use it and think.

WEBB WILDER'S CORN FLICKS

Directed by Stephen Mims
Featuring the music of Webb Wilder
A Zoo/Praxis Video

This video is a compilation of the two Webb Wilder cult featurettes, **WEBB WILDER, PRIVATE EYE: THE SAUCER'S REIGN** (1985) and **HORROR HAYRIDE** (1991). They are loosely packaged together with a short, festival film, **AUNT HALLIE** (1987), also directed by Stephen Mims. The three shorts are linked by promotional footage featuring that swampadelic sensation, Webb Wilder.

WEBB WILDER, PRIVATE EYE: THE SAUCER'S REIGN is a B-movie spoof of both 1950's Flying Saucer paranoia and rural, drive-in circuit, potboilers like **POOR WHITE TRASH** (1961). The laconic Wilder plays an out-of-work JC Penney's security guard who becomes "Webb Wilder, Private Eye" to solve the mysterious disappearance of one Pristine Suggs. What ensues could best be described as "hillbilly noir", with lots of exaggerated Southern accents uttering Raymond Chandler-esque dialogue. The film has the grainy texture and feel of an advanced film student's thesis film. The soundtrack features an instrumental from Wilder's **IT CAME FROM NASHVILLE** album, which lends to the zany atmosphere a kind of Nashville "Wipeout" feel.

HORROR HAYRIDE, a sequel of sorts to the original **WEBB WILDER, PRIVATE EYE**, benefits from a bigger budget and more technically proficient direction by Mims. Part driver's education film spoof and film noir parody, the film even incorporates a surrealistic, full-colour "I Had Too Much To Dream Last Night" sequence in the middle of some glossy, black and white cinematography. The short film's strongest asset is Webb Wilder himself, who has proven to be an adept comic actor of the Buster Keaton school of stone-faced humor. His droll delivery of some very funny dialogue is timed perfectly. **HORROR HAYRIDE** amply showcases songs from Webb Wilder's latest album **DOO-DAD** without ever becoming overly intrusive on the film's narrative.

AUNT HALLIE, Mims' award-winning short subject, seems somewhat out of place in the midst of a Webb Wilder film-fest, but upon closer examination, the project shares the same twisted sense of humor and comic staging that are present in the other films. Director Mims mines the same small-town American weirdness that has become synonymous with David Lynch in **BLUE VELVET** (1986) and **TWIN PEAKS** (1990). **AUNT HALLIE** also shares a certain affinity with David Byrne's **TRUE STORIES** (1986) feature. Where that film bogs down in its own cleverness and extended running time, Mims' short works perfectly in the abbreviated format. **AUNT HALLIE** resembles a cinematic anecdote, clever and amusing, never wearing out its welcome with the audience.

Truth be told, my only complaint about the **CORN FLICKS** video would be the intrusive presence of a 1-800 number spiel for merchandising that appears between each of the film segments. The project would have been better served if a single screen, either at the head of the tape or at the end, could have been designated for the commercial advertisement.



Webb Wilder's
**CORN
FLICKS**
Swampadelic & Cinematic

BATMAN RETURNS

Directed by Tim Burton
A Time-Warner Release

Tim Burton's progression as a filmmaker is as exciting as the films he creates. From the early days of little-seen animation work at the Disney Studios, such as **VINCENT** (1983), his paen to Vincent Price, to his last film, **EDWARD SCISSORHANDS** (1990), Burton has shown a definite flair for the fantastic and the offbeat. The one exception to the rule is the much over-hyped **BATMAN** (1989), Burton's least personal work among his oeuvre of films to date. His contributions to that blockbuster were restricted to the filigree skirting the edges of a studio driven, piece of pop commercialism. Burton could easily have been replaced by any number of competent action directors and the end result would have been essentially the same film. In fact, **BATMAN** had been in development for nearly ten years with almost every director in Hollywood attached to the project at one point or another, all dropping out for various reasons. After the surprise success of **BEETLEJUICE**, Burton's name was permanently affixed to the film. The rest, as they say, is all history. However, in numerous post-**BATMAN** interviews, Burton expressed his creative disappointment in the film. Now, three years later, Burton and his longtime producer Denise DiNovi have unleashed what they hope will be Burton's definitive take on the Batman mythos: **BATMAN RETURNS**.

To say that the sequel is an improvement over the first film is an understatement. Everything about the original **BATMAN** seemed a little too contrived to sell tickets, toys, and cereal. The merits of the film were drowned in a sea of gross commerciality, perfectly exemplified by the nauseating insertion of Prince songs into the otherwise magnificent Danny Elfman score. Almost as an artistic reaction, Burton takes a big leap in the opposite direction. **BATMAN RETURNS** may be the most uncommercial blockbuster in the history of motion pictures. What can one say about a filmmaker who relegates the story's title hero into a supporting character in his own movie, while amplifying the screen time of the villains? Or a storyteller who prefers painting iconic, surrealist imagery in favor of telling a coherent story? Likewise, Burton's dark fascination with the pathology of his heroes and villains does not lend easily to audience pleasing entertainment on any level. **BATMAN RETURNS** is guaranteed to lose a good percentage of the first film's audience strictly by refusing to play the Hollywood sequel game of giving the audience more of the same from the original.

Burton's extreme reversal of the Dark Knight's cinematic direction is most apparent in its design. The dark, Teutonic vistas of the first film, while certainly Burton-esque in design and appeal, had more in common with similar structures and forms in Ridley Scott's **BLADE RUNNER** (1982). In **BATMAN RETURNS**, the Gotham City at Christmas motif lends a twisted, almost Dickensian layer to the Expressionist symbols. Burton's Gotham could almost be **MIRACLE ON 34TH STREET** (1948) gone bad, or the dark, grimy underside to Frank Capra's **IT'S A WONDERFUL LIFE** (1946). As in all Burton films, the design is as big a character as any of the actors. Two tones, black and blue, predominant the Gotham settings, costumes, and props. The blue-ice coldness of the film's cinematography lends an unreal chill to the film that is hard to shake off. Symbolically, the entire film takes place at night. There is not even one sunlit exterior to relieve the unremitting gloom of the massive, night bound sets.

Filmic references abound, from the German expressionist cinema of the 1920's (**DAS KABINET DER CALIGARI** (1919), **NOSFERATU** (1920), **WAXWORKS** (1922), the Russian epics of Eisenstein (**IVAN THE TERRIBLE PART I and II** (1923), to the great American imitation-Expressionist fantasies (**PHANTOM OF THE OPERA** (1925), **MURDERS IN THE RUE MORGUE** (1931), and **THE HUNCHBACK OF NOTRE DAME** (1939). The key reference point for **BATMAN RETURNS** is its enormous debt to silent films. Burton tells his story

**BATMAN
RETURNS**

emotionally through the look of his film, much as the great silent filmmakers did. The heightened drama recalls the early techniques of silent acting. Tableau shots of characters carefully positioned against scenery make the implied emotional connections with the audience furthering the narrative without resorting to explicit dialogue or action.

The film's cast is exceptional. Danny Devito's Penguin is delightfully foul and unclean. Michelle Pfeiffer's Selina Kyle/Catwoman is an interesting feminine version of the Bruce Wayne/Batman character. Her scenes give off the sparks that propel the film's sexual and romantic subplot. The real villain of the piece, however is Christopher Walken's Max Schreck. His understatedly evil intentions make him something akin to the Capitalist From Hell. Although substantially reduced in importance from the first film, Keaton's Batman/Bruce Wayne dichotomy is quietly assured. He doesn't even bother trying to out-whacko the villains. Instead, Keaton makes sure his character is at the film's emotional center.

Danny Elfman provides a somber score, accenting the mood instead of the pyrotechnics. As a direct contrast to the overly commercial Prince soundtrack, this time around Burton selected art-punks Siouxsie and The Banshees to deliver the film's title track "Face To Face". That's as clear example as any of BATMAN RETURNS new artistic direction.

In years to come, BATMAN RETURNS will surely be recognized as a great, American surrealist film, and the only such project to come out of a major Hollywood studio in at least two decades. Burton's increasing preference for the design of filmmaking over the art of story-telling places him at odds with what currently passes for entertainment in Hollywood today. His future projects hold a bright creative spark of promise in a long, dark night.

I WAS A TEENAGE MUMMY

Directed by Christopher Frieri

Featuring the music of The A-Bones

A Ghost Limb Films Production

I WAS A TEENAGE MUMMY is the self-proclaimed "Squeal good movie of the year..." and a nifty little 16mm flick to boot. Amply drawing on the Universal "Mummy" series of the 1940's, as well as 1950's JD flicks, and most significantly Herschel Gordon Lewis' splatter-fest BLOOD FEAST, the film showcases the work of independent filmmaker Christopher Frieri.

What there is in way of a plot centers around an Egyptian transfer student at a small American high-school (played way beyond the hilt of overacting by AHMED BEN "LEO" KALIB) who seeks bloody revenge on the toughs who push him around. Kalib kidnaps a local girl (JANICE JOHNSON) and turns her into a living, breathing reincarnation of the mummy. Now, under Kalib's commands, the mummified babe wreaks havoc on the student body at large.

I WAS A TEEN-AGE MUMMY is an enjoyable backyard romp through all the cliché's of the "mummy on the loose" genre. The film could probably stand to lose ten to fifteen minutes of running time to edit out some of the dead spots in the narrative. But excellent gore-effects work, and a rockin' good soundtrack by the A-Bones, America's premiere punkabilly band (who are also featured in a performance clip

worked in to the storyline), make this the perfect example of do-it-yourself filmmaking. Frieri and Co. are clearly a talented lot, and I fully expect them to produce bigger and better work in the future.

If you would like a copy of I WAS A TEENAGE MUMMY contact:
GHOST LIMB FILMS: P.O. Box 3066 Hoboken, NJ 07030

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ELIZABETH LEE MILLER • LORA ZUCKERMAN • FRANK PENSABENE

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3 CHICKS AND A JEW

cassette

2 songs that sound a lot like a rougher edged Mary's Danish, but more likeable. They've got some good tunes going, but a 60 minute tape for 3 songs! Wasted space is not PC. I like the artwork, though. -Royce (3C+J, Forefront South, 4609 Jenkins Road, W-S, NC 27105)

360's

"Supernatural" CD

Whereas I thought their last release was a pretty cool college-rock type record, this one is quite a bit more heavy, with a dirgier wilder psychedelic guitar sound and when Audrey sings, is not unlike a lighter Nymphs. Actually pretty fucking good, all around enjoyable except for the lack of a lyric sheet in the effective but dull packaging. - Al (Link 121 West 27th St. #401 New York NY 10001)

4 WALLS FALLING

"Culture Shock" CD

Ever see the movie "The Boys From Brazil"? well, instead of cloning "Aryans", I think they were cloning straight edgers cus how else could you explain all these faceless bands. Well at least they do have some progressive politics as opposes to some of the more Jr. republican jock bands. - Pookie Musclehead (Jade Tree Inc.)

A-BONES

"I Was A ~Teenage Mummy" LP

The music on this record reminded me of stuff you'd have to go way back in the garage to find. Like Link Wray, The Bostweeds and Ronnie Cook & the Gaylads. From the surf-ish "Firewater" to the goo goo muck-ish "Mum's The Word" this band proudly displays its' trashy influences and the result is a lot of fun. -Bob (Norton Records, Box 646, Cooper Station, NY, NY. 10003)

AGENT 94

"More Fun in the New World Order" EP

Some decent chunky hardcore, with some very socially aware lyrics amongst some other handy items that came with this record. Cool independent effort. -Thrashead (Reality Control, 5970 Birch #2, Carpinteria, CA., 93013)

ALL

"Percolater" CD

All are definitely back on track here. Hooks, melodies etc. but nary a broken heart in sight. Where's the fucking girl songs?! Oh well, at least now we can forget about that "Allroy Saves" piece of shit. -Dan Druff (Cruz Records)

ALL

"Percolater" CD

I guess it stems back to the Descendents days, but I still count on All to cheer me up. Get it? This record sounds like what happens when California kids move to Missouri. That hay bailin', hoe-down feel creeps in a bit and it works. I need those upbeat two minute attitude adjusters from these guys. You know, "boy loses girl but it's gonna be ok" pop gems. They come up with a few like "Nothin'" and "Dot." Maybe they could do dual releases or something, and do separate records full of the quirky instrumentals and slower introspective stuff. I feel like quite a few All fans might be with me on this, 'cause when I see 'em live I get the impression people kinda twiddle their thumbs during half the tunes waiting for the sing-a-long pop anthems. Whaddaya think? -Martin McMartin (Cruz)

ALL YOU CAN EAT

"Les Is More" EP

Quite a surprise here - quite a versatile band - didn't expect this at all. What you get is a bit of a more funk up, even punked up Fugazi thing with quite a bit more on the vocal harmonies. One of those bands that are probably pretty good live and judging from what I hear on this slab, they have room to grow into a lot of directions. A good thing to leave open, and a good treat for my ears. But, overall this isn't as outstanding as the possibilities are. - Al (LIMP POB 41B663 S.F. CA 94141)

ANTISEEN

"Fornication/Can't Control Myself" 7"

Two more classic blood soaked grunge punk numbers for the good old

boys in Antiseen. Depravity rules on this release. Sick shock'n'roll at it's best. -Thrashead

(Rave Rec., P.O.Box 410209, San Francisco, CA., 94141)

ARCHITECTURE OF NOISE

"Clubhouse" 7"

A method to our madness. Check out this artfully-put-together-piece-of-work! Noise to the hilt (Ala BOYD RICE/NURSE WITH WOUND). Experimentalists take to the street and run over the nearest Pat Buchanan look-a-like that you see. - CAKE

(Piece of Mind 2431C Main Street Santa Monica, CA 90405)

ARTICLES OF FAITH

"Give Thanks" CD

Tight tempo changing hardcore with an ever so slight post-punk feel that wasn't quite as manically furious as their earlier thrash but managed to put across a somewhat original sound. Lyrics convey the uneasy calm and insecure comfort of the American dream. Originally released domestically in '84 or '85. Now available once again, this time with two bonus cuts. - Pookie

(Bitzcore, Reeperbahn 63/D-2000 Hamburg 36, Germany)

ATOMIC 61

"Rip"/"Digestive Tube Blues" 7"

Very limited single by this innovative Seattle band. Industrial-grunge rock. Ecstasy + Pot = a good time with this record. "Digestive Tube Blues" is a boogie-ZZ TOP riffaroo with the same dirty edge. Don't miss the LOVE BOAT reruns. - CAKE

(Sympathy For the Record Industry)

AVERSION

"Fit To Be Tied" cassette

Not long ago, speed-core was my favorite music. Now, in my old age, speed-core makes me itch. I haven't given a rat's ass about this type of music for about two years now. So why is it then, gentle reader, that I seem to have KRAZY GLUED THIS INSIDE THE TAPE DECK IN MY CAR?! I'm sure it has something to do with the fact that between my getting in their way at rehearsals, crashing parties they played at but I wasn't invited to, and roadying for them on more than a few occasions, (and having been drunk for most of the above) I've collected a hell of a lot of really cool memories having to do with this band. But like I said, I HATE speed-core now, yet I LOVE this album. While their debut album can't be matched in my eyes simply because I feel those songs are "vintage Aversion", I'll be damned if I have to admit the song writing on this album is even stronger and Chris' vocals are getting ballsier (though even more Hetfieldish... sorry Chris). Aversion has always been a party band and always will be, but I say it's a fact that they are one of THEE most unique and creative speed-core units today. Not to mention their songs are catchy as fuck. That Dash, he always did have a fresh guitar lick hidden up his sleeve. If all the fucking MTV Head-Givers Ball hair farmers out there don't devote their lives to Aversion now that this is out, I dunno... there's gonna be trouble. -Dan Druff (Restless Records)

BABES IN TOYLAND

"The Peel Sessions" 10"

Eight live recordings including versions of "Spit To See The Shine" from a Sub Pop single and "Dogg" from the "Spanking Machine" album. The rest of the material is new to me but none of it deviates from the familiar "tribal grunge" sound I've come to expect from this band. And I'm still not bored by it either. I think Babes In Toyland fans will find this EP to be a nice appetizer 'till a new album comes out. I can't wait, myself. -Bob (Strange Fruit, P.O. Box 800, Rockville Centre, NY 11571-0800)

BARKMARKET

"Vegas Throat" CD

Another great album is released with no fanfare. BARKMARKET are the equivalent of too much pot smoking. At times sounding like CAPTAIN BEEFHEART'S MAGIC BAND with SOUL ASYLUM. On a track like "I Don't Live Today", they sound like SOUNDGARDEN fronted by Bono Vox. Damaged and totally induced by attitude. An unknown entity has landed...again. Essential. -CAKE (Def American/Triple X)

BEASTIE BOYS

"Check Your Head" CD

I don't give a shit how many people think this sucks... I LOVE this album!!!! They fucking play instruments on this record!!! They rap just as good as they ever did!! They're still smart-ass cocky punk motherfuckers!!! This is the

perfect record to play while washing your car, then play it again that night when you're cruising the Burger King downtown. I even dig the mellow/psychedelic/bar-room instrumentals. I guess the Beasties might turn out to be lifers after all... -Dan Druff (Capitol Records)

BECK SESSION GROUP

"Warm Inside" CD

A great bitch of a record with a cover of Tom Petty's "I Need To Know" done in punk rock fashion. Throughout, this quartet explodes with the fury of a hundred blinding suns (Am I overstepping myself here?) with honest genericness. It's a good, but unmemorable record. -CAKE (X-Mist Meisenweg 10- 7270 Nagold)

BIG WHEEL

"Holiday Manor" cassette

The fact that this tape is being reviewed in Flipside should in no way imply that this is punk rock or anything resembling it. A commercial pop/rock band, I'm not exactly sure why this was sent to Flipside. I'm not saying it's bad, just not really what we usually cover. I'd be interested in hearing more from this label. -Doug (Mammoth, Carr Mill, 2nd floor, Carrboro, NC 27510)

BIVOUAC

4-song 12"

A not-too-bad DINOSAUR JR.-soundalike band with HUSKER DU overtones. Well, I've heard this muchas veses before, but it's nice every now and then to hear it again. "Fishes" is a great track. -CAKE (Elemental Records 64 Mountgrove Road, London n5 2lt)

BLACK MARKET FLOWERS

"Cracked Pain/Cool" 7"

Bands that sound like KISS should usually be shot, but in this case they should be praised for the "Cool" riffin' and snott-nosed attitude prevalent. Case in point: This band. A band who's time has come and who are liable to disintegrate lying politicians. Yeah, it's good. -CAKE (Piece of Mind 2431C Main Street Santa Monica, CA. 90405)

BLANKS 77

"Unite and Pogo" EP

Take all the major English influences from '77-'82, slam them all together and place them in New Jersey. Fuck yeah, I liked them. Punk as you can get. -Thrashead (Blanks 77, 1303 Myrtle St., Hillside, NJ., 07205)

BLITZ

"Best of Blitz" CD

Actually it is kind of ridiculous to have a "best of" release for this band because everything this band did was the best, the best of punk or skunk, whatever you wanted to call it, Blitz led the English pack. Included here are the various early 7" tracks, cuts from the debut LP "Voice of a Generation," the rare "New Age/Fatigue" 7", the 7" recorded under the name ROSE OF VICTORY, and cuts from 1990's "The Killing Dream" LP. The great news is that Blitz are back at it, and Nidge tells me that

they're already confirmed to play Milwaukee on July 18th, maybe hopefully making it out to LA. The best of the best. -Pookie (Streetlink, P.O. Box 157, Sittingbone, Kent ME10 3SD, England)

BLITZ

"Blitzed - An All Out Attack" CD

More powerful catchy classics from Blitz, the band that had no filler, in the form of 12 demo tracks, 15 live cuts including "New Age" and a great never released before "Cabaret," plus an alternate version of "Warriors." That's a total of twelve more tracks than the vinyl version released several years ago. Every song is an anthem, complete with irresistible choruses and great raw hooks. Mega thanks to Nidge for being so cool and floating these two Blitz gems my way, I guess those wanks at Link don't like us no more. As with all Blitz stuff, this is mandatory! -Pookie (Link, P.O. Box 157, Sittingbone, Kent ME10 3SD, England)

BRAINBOMBS

"It's a Burning Hell/No Place" 7"

Telephone-style vocals, simple [and I do, in fact, mean very very SIMPLE] supercalifragilisticexpialidocious distorted guitars. Fuck yeah! -Thom (Big Ball Records, Box 2638, Solli 0203 Oslo, Norway)

BRAINIAC

4-song cassette

Hey, Michelle, I love ya, too...and this tape, as well. BRAINIAC are like the bastard sons (or uncles) of JESUS LIZARD eloping with Gibby whilst not understanding the complexities of their true origin. I love you, Paine Webber. "You're Hurting Me" is an elephant hump on qualuudes. Lick the stamp. -CAKE (Brainiac P.O. Box 703 Dayton, OH. 45409)

BUGOUT SOCIETY

"Yo Baby 'Sup" LP

Hot punk'n'roll with a slight poppy edge and a good bit of crunch. The lyrics are a funny view of New York life. Of course they have an obnoxious New York sense of humor. Fun release. -Thrashead (Drunken Shaojin Rec., P.O.Box 1014, Yonkers, N.Y., 10704-1014)

CABLE REGIME

"Life in the House of the Enemy" CD

Sprockets time! Industrial direct from Deutschland. Let's see... this has dated drum machines, a few vocals spoken through a bullhorn, and some grating noises that sound like you're in the middle of a machine shop. Dare I get so excited? If you're into FRONTLINE ASSEMBLY or FRONT 242, and don't mind a bad, dull version, then check this out. Thankfully, there is only 5 tracks, the last clocks in at 23 minutes! -Royce

(Permis De Construire Deutschland, Kernerstrasse 15, 7156 Wustenrot, Germany)

CARDINAL SIN

"Doggyhead" LP

This record is badly recorded with a half-ass attempt at ...I don't know. This is a

A fresh bong-hit of
potent, sticky and hairy
musical salvation

kyuss · Blues for the red sun

Produced by Chris Goss and Kyuss

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bizarre record with everything buried. Is this deliberate? Should have been released on Shimmy Disc and produced by Kramer. I bet they never learned how to play their instruments. What can I call this yelping? FLIPPER meets the FUGS? -CAKE

(Black Jack Records P.O. Box 2141
Guerneville, CA 95446)

CHARTA 77

"Hobbydiktatorn" CD

These guys have been around for awhile and I believe that they're from Sweden but I could be wrong (though that would be a first, me being wrong). Tight melodic punk that reminds me of Germany about seven years ago, only a bit less memorable now and while it did have quite a few good hooks, none of them could reel me in. (Possibly a bit too flat and faceless) Decent, but no prize. -Pookie
(Rainbow Music, Hostvagen 5, 171 40 Solna Sweden [maybe?])

CHEATER SLICKS

"Destination Lonely" CD

The title of this one says it all, as about 3/4 of the tunes give the feel of sittin' out in yer garage on a rainy day after your best dog/gal/pal left ya' for good. I kinda like fast garage ravers that I can shake my head to while I make up stupid dances, such as "Murder," which is classic rawness. I hear this doesn't do justice to what they do live, but it should tide you over. -Martin McMartin
(Dog Meat Records)

CHEMICAL PEOPLE

CD

I played this CD on a day I was very alone, really ill, and had taken a triple dose of cough syrup (ok, a shot of Jagermeister, too) and this arrived in the mail. It turned out to be a perfect soundtrack for what my life has become over the last few months. Dave Naz sounds like a sad dude who's been let down by a lot of "theys." Take, for instance, some sample lyrics: "they don't know that now," "they've all gone away," "they do different things they do," "they don't want you to," "they don't do these things." On this particular day I was feeling let down by a few of the "theys" in my life so this record weaseled into my consciousness. Slow and melancholy, put this on if you're bummed, alone, and need someone (but not a "they") to commiserate with. -Martin McMartin
(Cruz)

CHERUBS

"Icing" LP

Big rockin' bottom heavy like Tad with a bit of early Soundgarden lazy Rolling Drone (not to worry, none of those bad counterfeited Robert Plant vocals) and a pinch of Texas sun-baked psychosis. The production is fairly good and the mastering loud enough to let the heaviness shine through. Drag queen with a gun album cover scored some bonus points. Take in this label's other releases in this issue, too.

-Pookie Musclehead

(Trance Syndicate Records, Post Office Box 49771, Austin, Texas 78765 [see what we do to make things fit? -Thom])

CHOPPING BLOCK

"Grizzly Fetish" EP

Eight songs of blistering thrash that goes for the throat. One real gruff vocalist belts out some pissed lyrics, pretty killer. -Thrashead
(\$4 to Blood Soaked Rec., c/o Dave Keck, 27450 Garza Dr., Saugus, CA., 91350)

CHRISTIAN DEATH

"Jesus Points the Bone at You?" LP

Not the Christian Death fronted by the original Rozz, this is the one containing no original members and fronted by Valor. (Confusing?) This record is a collection of tracks quelled from 12" EPs and singles released from '86 to '90 plus one new version from '91. If you don't already own these or have never heard this band, then do yourself a favor and expose your ears to one of the most darkly inviting original bands around, unless you're too religious. (Well, you could always buy a copy, denounce it, and then burn it at a church social.) -Pookie
(Jungle, Old Dairy Mews, 62 Chalk Farm Road, London, NW1 8AN, England)

CHUMBAWAMBA

"Shhh" CD

Yeah well so what if they are politically correct, this could be è Fleetwood Mac! Not that's that is bad, you know, but Jesus do something I can't hear on commercial radio or at least something new. I just couldn't è get through 4 songs. -Al
(Agit Prop Box 4, 52 Call Lane, Leeds LS1 6DT England)

CITIZEN FISH

"Wider Than a Postcard" LP

Another great energetic album of flawless ska/punk. Dick still writes some of the best social commentaries I've heard. The LP as a whole is very effective in translating the mood of today. A must get. -Thrashead
(Bluurg Rec., 2 Victoria Terrace, Melksham, Wilts, SN12 6NA, England)

CONSPIRACY

"Back to the Beginning" 4-song 7"

Henry Rollins meets SUICIDAL TENDENCIES equals cliché to the twenty-fifth power. Don't get me wrong, it has good lyrics with nice intentions, but is musically boring. -CAKE
(Stiff Pole Records 3665 East Bay Drive #204-271 Largo, FL 34641)

CRAIN

"Speed" LP

Recorded by Steve Albini on an eight-track for \$450, but sounds brill. Much more professional than their "Rocket" single [which wasn't bad at all]. This band has a lot of SANDY DUNCAN'S EYE in their veins, hmmm... Melodic at times, driving at others. Doesn't get boring, either. -Thom
(Automatic Wreckords, P.O. Box 4759, Louisville, KY 40204)

CRANE

"Big Sea" 4-song 12"

Imagine the CHAMELEONS never broke up and that they continually ingested that substance whilst playing with the effect boxes and...well, yeah, I'm serious about

the CHAMELEONS comparisons, but this is quite a nifty nickel/dime bag 'o fun. Missed Ivana Trump's divorce...damn! - CAKE
(Elemental 64 Mount Grove Road London N5 2LT)

CREAMERS

"Stick It In Your Ear" cassette
A powerful follow-up to their 1989 debut album. Leesa Poole is like Penelope Houston used to be - full of vigor and spunk. R.J.'s poweriffs totally destroy your original idea of punk rock to spades. Don't miss it. - CAKE
(Triple X Records P.O. Box 862529 L.A., CA. 90086-2529)

CREAMERS

"Stick It In Your Ear" CD
A slightly different line-up than the previous Creamers LP, but a pretty good sonic difference. This time these guys take their Ramones/Pop rock style and slam it into overdrive, with a pretty loud, mixed in your face fuzzed guitar sound and lotta driving harmonies. Well done recording and some good catchy tunes make this a very enjoyable release. You'd think these pop punk wonders would be stars by now! - Al
(Triple X POB 862529 Los Angeles CA 90086)

CROWBAR

"Obedience Thru Suffering" Cassette
Slow sabbath inspired sludgemetal that's decent but not great like Cathedral. The production is decent too, so if you're a huge fan of this stuff... - Pookie
(Grindcore International 880 Lee St. #200C, Des Plaines, IL 60016)

CROWBAR

"Obedience Through Suffering" cassette
Very slow and pounding metal. Metallica meets the Melvins and the Melvins win the series 4-3 -Doug
(Grindcore)

CRO-MAGS

"Alpha-Omega" CD
Bloodclot is in, Parris is out, Harley's hair is up, and my thumb is down. No big surprise here... I s'pose they're still a cunt hair scarier than Queensryche. At least I got a good chuckle looking at the band photos. Another one bites the dust... Cro-Mags R.I.P. -Dan Druff
(Century Media Records POB 2218 Van Nuys, CA 91404)

CURVE

"Horror Head" CD
You may be asking yourself, why is this being reviewed since it is not even a proper release (it's a promo)? Well, I'll tell you, it's to warn you of the corporate evil that is Curve. Take two A&R people who kiss a lot of ass and suck a lot of dicks, and put them in a band that rips off the current trends in England, put MILLIONS behind them and watch the dough roll in. The music is so shit it is hardly worth talking about, every song sounds identical—buzz buzz guitar with Toni "I'm so sexy" Halliday's weak voice. Don't be fooled. - Royce
(Charisma/Sony)

DAISY

"Brave Mr. Real/My Dog Died" 7"
Very big SONIC YOUTH influence on this snappy piece of toffee. The vocals leave something to be desired, though since they fall under the "wimp" category. It's worth a listen or two, though. - CAKE
(Planned Obsolescence 495 Satula Ave, Athens, GA. 30601.)

DAS KLOWN

"#2" EP
It took a while, but it's finally out, and it's well worth the wait. Classic hardcore So. Cal. style. Das KlowN pull out all the stops on this release. Four songs of pure mayhem. Great EP. -Thrashhead
(Triple X Rec., P.O.Box 862529, Los Angeles, CA., 90086-2529)

DEAD CENTER

"Hate Rex - Demo 1992" cassette
Tight HC and Thrash that's a bit generic with ok production. OK lyrics about white racism and some pretty stale ones about revenge and betrayal. Pass. -Pookie
(Dead Center, 105 N. Jefferson St., Bloomington, IN 47408)

DEAD MOON

"Fire in the Western World"/"Room 213" 7"
The A-side riff is stolen from PINK FLOYD's "Interstellar Overdrive", but this is really catchy '60's inspired single. It even looks like the way 45's used to look in the mid-'60's. Mono to the hilt and catchy as fuck. - CAKE
(Tombstone Records P.O. Box 1463 Clackamas, OR 97015)

DECIDE

"Legion" CD
Double bass drum cancer throated Jesus hating deathmetal that preaches down with God, up with Satan. Sorry, but I don't need any masters including your wimpy geek Satan fantasy. - Pookie
(Roadrunner)

DEFIANCE

"Beyond Recognition" CD
Tight competent metal and speedmetal with the collective imaginations of the Barbie twins. - Pookie
(Roadracer)

DISCIPLINE

"Arbiet Macht Frei" CD
An aural assault powered by thick guitar riffs, hypnotic bass lines and dual drummers banging out some industrial strength rhythms using sections of pipe makes this Discipline worth the punishment. It's all fairly original too, which comes as no surprise being the vocalist (or yeller) Larry was both a member of L.A.'s own Die Happy and Larry's Hairdo. Yeah, I'd call this the real industrial sound, not the limp disco that masquerades as such. Dig that crazy drumming. - Pookie
(Hard Disk Company 6201 Sunset Bl. #227, Hollywood CA 90028)

DISTORTED PONY

"Punishment Room" LP
Now they've done it - a full LP and it's produced by Steve Albini no less. Other

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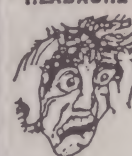


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OUT IN JULY

ZIPGUN LP

emPTy RECORDS P.O. BOX 12034
SEATTLE, WA 98102

changes include the addition of London May - a real live drummer who has super charged their live performances and eased the mechanical edge to the recordings. This slab is a heavy dirge attack, laced with piercing guitars and the always desperate lyrical slaying. That however is hard to discern considering that all vocals are bathed in distortion and mixed less than up front. But this isn't an easy picture, the impact, however, is in your face. - Al (Bomp POB 7112 Burbank CA 91510)

DRAIN

"Pick Up Heaven" LP

Trance inducing, very rhythmic drum patterns and medium thick fuzz guitar are the foundation of these odd tunes, some semi-instrumentals with strange sampled vocal bits and others have unclear voice-over-a-ham-radio-in-another-room vocals. Lags a tiny bit here and there but mostly it holds fast to your brain like a clinging parasite that you rather enjoy. Wacked! And catching. - Pookie (Trance Syndicate POB 49771 Austin TX 78765)

DRESDEN 45

"Blooddump" cassette

Semi-punk speed-metal. Wank-off guitar solos, screamed lyrics, bored me to tears. Almost every song has a line about shooting someone or killing yourself. Take a hint, guys. - Royce (D45, 2647 Orchard Avenue, Los Angeles, CA 90007)

DRUNK TANK

"Drunk Tank" CD

This band screams with a deranged fury. Good. Normality gets to be so fuckin' boring sometimes (always!). Like HUSKER DU and POISON IDEA trying their BIG BLACK sound, this disc kicks all the way to the fucked-up cover up at AREA 51. Thirteen songs. Four songs recorded in 1989. Tribal to the max. - CAKE (Radial P.O. Box 1271 NY, NY 10276)

DRYROT

6-song 7"

Since enjoying their demo many times, I can say that I was expecting good things. For once in my life, I wasn't let down! I really am glad that this band has made it to vinyl (at least this is the first that I've seen) and even though some may say that this is generically done early 80's punk/hardcore type stuff, listen closer and I think you may just find some pretty unique arrangements. Great guitar work, too. - Thom (Bullet! Records, S.Ehret Kernerstr. 12, W-7148 Remseck 2 West Germany)

DYLAN HICKS AND 3 PE-SOS

"Chump Remover" 5-song 7"

Comedy in a CAMPER VAN BEETHOVEN/KING MISSILE vein. It's funny and contagious and pretty worthwhile if you're into watching The Gong Show on acid. Chuck, quit clappin'! - CAKE

(Prospective Records P.O. Box 6425, Minneapolis, MN. 55406)

ED HALL

"Glory Hole" LP

Right off the bat, the great eye catching cover told me this demanded my undivided attention. What rose forth from the vinyl was equally great; tweaked ear tugging guitar chunks, tight 'n heavy rhythm drive, vocal dementia and the perfect production to let it all shine through. As good as any post punk made in the past while sounding very current and probably better and more challenging than all the geeks trying to wedge their noses up corporate America's buttocks looking for the golden bone in the wake of Nirvana signing combined. All around mandatory. - Pookie (Trance Syndicate POB 49771 Austin TX 78765)

ELECTRIC FERRETS

"Arnold Ziffer" EP

Another four song rager from the Ferrets that would make any '77 purist one happy motherfucker. - Thrashhead (Sympathy For the Record Industry, 4901 Virginia St., Long Beach, CA., 90805)

ELVIS HITLER

"Supersadomasochisticexpialdocious" CD

Dumbest title of the bi-month award. So-called Alternative bad metal shitty band with a fantastic cover by "Mad" Marc Rude. Third album and getting worse....Pseudo fourth generation MENTOR/GWAR clones! Bad news, dudes. - CAKE (Restless)

EMBERS

7-Song Demo

Ethereal Cure/R.E.M. sounding stuff complete with Michael Stipe-ish vocals, jangley guitars and a soul-searching lyric or two. - Bob (Embers, 3414 S. Litanica Ave. Chicago 60608)

ENDINO'S EARTHWORM

"Endino's Earthworm" LP

A progressive rock fan's wet dream come true. Like the GROUNDHOGS never broke up...like GENTLE GIANT never ceased to be...like if RUSH had continued doing 2112...Well, you get the idea. This ex-SKIN YARD, SUB POP-producer extraordinaire releases his second album with shades of all the above bands...and on a "punk" label to boot. - CAKE (Cruz Records P.O. Box 7756 Long Beach, CA. 90807)

ERECTUS MONOTONE

"Erector Set" CD

Some real cool twisted punk rock here, with a jazzy type guitar sound that reminds me big time of early Meat Puppets. As a whole they seems to have an early Minutemen influence along with a high energy level. They do a really killer cover of Blondie's Eat To The Beat. Different and interesting, check them out. - Thrashhead (Rave Rec, P.O.Box 410209, San Francisco, CA., 94141-0209)

ETHYL MEATPLOW

"Whore(live)/Queenie" 7"

This is the innovative L.A. band's third

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release. Insanity seems to be the main catalyst in the reasonings behind this band. Well, good! The eeriness behind "Queenie" (thanks to the keyboards) are augmented by Carla's amazing vocal histrionics. An impeccable piece of work. - CAKE
(Sympathy For the Record Industry)

FASTBACKS

"The Question is NO" CD
Now let me admit I've never heard one second of Fastbacks vinyl in my life. Nope. Never. Just don't buy records. Rather go out and see shit live, yes sir. Ya' know, that support the scene stuff, etc., etc. Plus I like to go out and tilt a few back and try to make "new special friends." The Fastbacks should be playing somewhere in the front of a club when you get your first kiss. They play "making out in public" music and this record is super. Sounds like cruisin' around with the top down the day after high school graduation. Starts with some new recordings and works backwards to 1980 to include b-sides and cuts from compilations that are now ancient history. The incredible casualness of the pop hooks and gal harmonies gives ya' that same ga ga starry eyed innocent feeling early GO-GO's or recent Shonen Knife could inspire. Great package includes cool pix of band in early 80's new wave duds. -Martin McMartin
(Sub Pop)

FAT TUESDAY

"Califuneral" CD
Perry Farrell vocals, in fact this sounds too much like JANES ADDICTION. "Slice", though, is an absolutely incredible song with a ZEPPELINesque feel to it...and damn, if you don't feel damaged after that track. Love the satire takeoff of BIG BROTHER AND THE HOLDING COMPANY'S "Cheap Thrills" album cover. This is recommended. - CAKE
(Red Decibel/CAROLINE)

FEINE DEUTSCHE ART

"Von Anfang An" 7"
SEX PISTOLEy punk backed up with german SKREWDRIVER-sounding vocals. Something about it is kinda neat, though... but still, it ain't worth searching for— buy it, though, if you run into a copy. -Thom
(Teenage Rebel Records, Gerresheimer Str. 16, 4000 Dusseldorf 1 Germany)

FLAME

cassette
Cheeze hardrock. Flame on, fuck off. - Pookie
(Giant/ Warner Bros.)

FLOP

"The Fall of the Mopsqueezer" cassette
Melodic punk rock along the lines of Big Drill Car. I'd really like to see these guys live, so keep in touch guys. -Doug
(Frontier Records, POB 22, Sun Valley, CA)

FLOP & THE FALL OF THE MOSQUEEZER

CD
I can't get over the stupid name! The

name alone made me want to hate them! Pop-rock with punk sprinkles. On some songs, the singer sounds like Elvis Costello and on others Guy Picciotto. Moderately distorted guitars, melodic and not half so annoying as their name. Actually somewhat entertaining, kind of like the opening band you ignore. Music on "Ugly Girl Lover" sounds like L7's "Pretend We're Dead." Pretty nondescript, maybe they show their influences a bit too much. - Royce
(Frontier Records, P.O. Box 22, Sun Valley, CA 91353-0022)

FREEZE

"Double Dosed" CD
Another German label brings us another dosage of Boston's punk veterans, The Freeze and I'm not one to complain. Two different line-ups—two different sessions, Boston Not LA '82 and WERS Studio '88. 17 solid tracks to fill your need for some class punk/hc action and I don't say that about most. -Pookie
(Bitcore, Reeperbahn 63/D-2000 Hamburg 36, Germany)

FROM OUTER SPACE

"Bored" 4-song 7"
Give me HUEY LEWIS AND THE NEWS any day. Killer cover art—topless girl in a pile of money... but the music is sleepy harmonized, typical, oh-so-overdone pop. When are bands going to realize that this shit is total overkill? -Thom
(Bellaforte Records, c/o Thomas Herrmann, Fohrenbuhlstrabe 135, 7032 Sindelfingen, Germany)

FUDGETUNNEL

"Fudgecake" CD
This is Fudgetunnel's first 7" and 12" release on one disc. anybody familiar with Fudgetunnel's raw brand of punk rock reminiscent of the Chicago sound, knows that this rocks. The rest of you should pick this up and enlighten yourselves. -Thrashead
(Pigboy Rec., 231 Portobello Rd., London, W11 1LT, England)

FUMES

"It's a Family Affair" cassette
Hey, it's actually not a bad demo release! O.C. sound punk/hardcore, and even has some okay songs. Would have been better a couple of years ago, but hey, we can't all be on the cutting edge! If you're into this style, then this is worth a couple \$'s. - Royce
(Fumes, P.O. Box 177, Cypress, CA 90630-0177)

GARDEN WEASEL

"Without Distortion" 6-song 7"
Straight forward hardcore sound, but geez, give their singer a glass of water! This guy's voice is so hoarse— reminds me of the singer from Killdozer. Lyrics fit that Minor Threat mold. Not bad, not great, but I'll keep an eye out for their next release (doesn't mean I'll buy it, tho). -Royce
(Recess, Box 1112, Torrance, CA 90505)

GAUNT

"Fielder's Choice" 3-song 7"
Sloppy noise-punk meets SLUG vocals

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for a mud-wrestling match. Pretty lame cliché, huh? I thought so. "Revolution" is intense. Distortion levels that almost wash out but teeter on the brink. This record could destroy brain cells in a hurry. - Thom (Datapanik, P.O. Box 10243, Columbus, OH 43201)

GEEZER LAKE

7"

Believe it or not, even with an indulgent title like "Zen and the Art of Rotating" the b-side sounded like a desperate cry to maintain sanity. Could have done without the mellow horn passages on a-side. - Martin McMartin (D-TOX, POB 5655, Greensboro, NC, 27435)

GEINS'T NAIT

"Fringo" CD

Uh-oh-little did I realize what I was getting into when I picked up this unobtrusive little CD. French industrial! 21 tracks of French industrial!! Honestly, it's actually not so annoying as a lot of this stuff, i.e. it made alright background noise. Mostly spoken samples in French under a VERY repetitious low grinding and throbbing sounds. If you like this sort of stuff, though, why not check out the latest Throbbing Gristle or Cabaret Voltaire re-issues, they did it all much better. - Royce (Permis De Construire Deutschland, Kernerstrasse 15, D-7156 Wustenrot, Germany)

GIBSON BROS.

"White Nigger/Minnie the Moocher" 7"

Once again, the kings of distortion rock with a cover of the AVENGERS classic and a (gasp) CAB CALLOWAY classic from the '40's. Have a listen ta this, Grandma? - CAKE (Sympathy for the Record Industry)

GLORIUM

"Demolition" cassette

Raw, plodding, punk rock with little to distinguish it from thousands of other bands that have gone before them. I was expecting better from the strange choice of photos for the sleeve;

a truck differential and an emperor moth. - Doug

(Glorium, 509 W. Aviation, Universal City, TX 78148 (512) 659-6928)

GOD AND TEXAS

"History Vol. One" CD

Mean grit driven post punk of varying speed with ram semi-throaty gnashing vocals and some slight early metal edgings. Contains two LPs, that's 24 wicked romps on one CD. Such a deal shouldn't be taken lightly. - Pookie (Rave POB 410209 San Francisco CA 94141)

GOD'S ACRE

"Baby" 4-song 10"

The only band ever dropped from Wax Trax (the "o-so-alternative-industrial-dance-label") for being "different". Fuck, yeah....and with guts, man! On this release, they sound like Lemmy fronting the JESUS LIZARD on downers. Listen to "Standing Still" and hear what I mean. -

CAKE

(1 1/4 York P.O. Box 146472 Chicago, IL, 60614-9998)

GRAVITY THROTTLE

"Compression/Low" 7"

Type of stuff on this is what bands like SPACEMEN 3 used to do and what MY BLOODY VALENTINE is perfecting. Great groovy riffs and whispery vocals. - CAKE (Piece of Mind 2431C Main Street Santa Monica, CA. 90405)

GREENHORN

"The Progress/A Bit of Real Sadness" 7"

A single sure to make you cry like a baby. Sounds like an older Kurt Cobain and the sadness entailing his life. Recorded off of a two track and gently put together for our tortured ears...- CAKE (Datapanik 1992 B.N. High Street Columbus, OH. 43201)

GREENHOUSE

"Denser" CD

Whew! 25 tracks are squeezed onto this CD! Very unusual because half of the tracks are Beatle-esque pop tunes of the 1986 and English variety, although well done, and every other track is a minute long electronic or guitar noise bit/semi-experimental thing. To be honest, the noise tracks throw the timing off completely on the LP. They are done under the name THE 57 HEADMEN but it's the same band. Interesting the first time, but after one listen, I found myself skipping to the highlights, such as the bouncier "Ban the Car" and the opener "Is That All?". If you want one of your own, write them at: Flat B, 17 Hamilton Avenue, Leeds LS7 4EG to inquire, cuz I doubt you'll find it here. - Royce (Native Records, P.O. Box 49, Sheffield S1 1JD)

GROD

"The Demo" cassette

There's no way I'm gonna play this and get that crayon shit all over the inside of my tape deck bright boy. - Pookie (Grod c/o OCC Radio, 27055 Orchard Lake, Farmington Hills, MI 48334)

GRONGE

"Vota Gronge" 12"

Industrial dance (ala Wax Trax) from Italy. I guess if you're into booging, then you'll be into this hardcore. - CAKE (Wide Records P.O. Box 309 56100 Pisa Italy)

GUARDA DE FERRO

"Short Hair, Heavy Boots, Big Beat" 7"

Portuguese punk—and they sure do have a unique way of approaching things. "Chanty" choruses, lots of guitar but light distortion, and an instrument that harmonizes with them that I can't quite make out—no way is it a guitar! Or is it? Fuck if I know. - Thom (The Steve Priest Fan Club Street Rock & Roll Record Company, Inc. [coolest label name EVER!], P.O. Box 23184, Seattle, WA 98102)

HAPPY FLOWERS

"Peel Session" 7"

MRR: Why do you think punk bands so

often choose names that could be interpreted as self-degrading? J: Because, to a degree, it's expected. D: Yeah, you don't go calling yourselves the "Happy Flowers" because nobody would come see you... "Bunch Of Queens!" - lifted from a Misguided Options interview from issue No. 9, October-November '83 Maximum Rockroll. - Pookie

HARDLINE

"Double Eclipse" CD
Oh wow, like Neil Schon from Journey is in this band! Sucks. - Pookie (MCA)

HATES

"New World Oi!" Cassette
Much to my surprise the Hates from 1978 are still around and kickin' on this their seventh recording and it's a high speed thrash punk hell ride with all of the brakes gone out. Ultra catchiness, fully audible high speed vocals and no let up in the power pushes this very close to Funeral Oration and early Middle Class. Livin' up a dull life and put style in your stride with the Hates! - Pookie
(Faceless Records/Christian Arnheiter 4200 W. 34th Box 9, Houston TX 77092)

HAWKWIND

"California Brainstorm" CD
Another Hawkwind live release? Yeah, but this is actually NEWER stuff, in fact it's from their last full American tour - recorded in Oakland California - and a damn good recording it is. This unique tour included a female (Bridgette) singer which really gave the band a different twist, besides that here is the 90's Hawkwind, full of speed, power, MIDI programs and samples and some great material. There's nothing quite like it, at this point it's hard to form an opinion, you like it or you don't. A must. - Al
(Iloki POB 49593, Los Angeles CA 90049)

HAWKWIND

"Psychedelic Warlords (The Best Of)" CD
I'm not so fond of yet another Hawkwind re-packaging, but here it is, and it's actually a domestic release so it should be pretty available. Of course this is an excellent release, it's Hawkwind's "best of" (according to someone), so what else can be said? Well, comparing this to other "best of" packages this one is 1) Long, with 13 songs! 2) Has the songs proper names 3) Contains the single versions of "Silver Machine" and "Urban Guerilla" (not live versions). Enough said, this is a good intro (of OLD Hawkwind, mind you, see "California Brainstorm" for the modern band), for those uninitiated, and just a good collection from the first few LPs or so for others. - Al
(Cleopatra 8726 Sepulveda #D82, L.A. CA 90045)

HEADWOUND

"The E.P." 4-song 7"
Well-done british-style 77'ish punk from New Jersey. Sounds fresh, though, and the tunes, especially "Tuck a Buck" are fun and catchy. Baritone vocal harmonies (with some range, too!) are cool, too. - Thom

(Headache Records, 53 Myrtle Avenue, Midland Park, NJ 07432)

HELL NO

7"

If there's such a thing as the ABC No Rio sound then this band might have it. Semi torturous slow to mid-paced HC with anguished vocals and lyrics pertaining to open and forced obedience. Reminds me of this band. Decent to good, not great, but how much stuff is? - Pookie
(Wardance, 35-18 93rd Street, Jck. Hghts, NY 11372)

HITMEN 3

"Perfect Copy" 12"

Older style power punk, short and sweet is the order here. Eight great, full sounding songs with a killer Wire cover to boot. -Thrashead
(Stupido Twins Rec., P.O.Box 301, 00121 Helsinki, Finland)

INDECISIVES

4-song 7"

It sure didn't take me long to make a decision on this one: it sucks! Lame-o boy/girl duet harmony bullshit. Nothing can improve this short of murder. "Stupid Love Song" isn't a stupid love song at all— it's just a PLAIN STUPID song... the other three are so bad that I don't even want to talk about it. -Thom
(Thrill-O-Rama[NOT!!] Records, 160-31st Street, West Vancouver, B.C., Canada V7V 4P2)

INTEGRITY

"Those Who Fear Tomorrow" CD

Very metaled out SE HC that's probably influenced by the Cromags to some degree and while being a little pedestrian it does contain a bit more intensity rage than most, especially in the sandpaper growl. Lyrics are somewhat interesting though I detect more than a whiff of Krishna sheepishness. Very intentionally hilarious endorsements list. - Pookie
(Overkill POB 20224 Seattle WA 98102)

IOWA BEEF EXPERIENCE

"New South/Octopussy" 7"

A brand new rager from I.B.E. These two songs are a bulldozer to innovative sound that will run over your face and crush every bone in your body. Insanity as only Iowa Beef Experience can deliver. Definitely recommended. -Thrashead
(Rave Rec., P.O.Box 410209, San Francisco, CA., 94141)

IRON WORKS

"Pow Pow Pow" 2-song flexi

"Industrial" ala Ministry vs. Pressurehed. Pretty cool, though, especially "Here It Comes" with the integrated air-raid siren and battle/gun sounds. Not just thrown together like a lot of computer generated bullshit, nope. Every byte checksums, ya know? -Thom

(Funky Mushroom Records P.O. Box 100270, Brooklyn, NY 11210)

J CHRUCH

"She Said She Wouldn't Sacrifice" 7"

Cringer members take a major line-up change and come up with a more pop

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Strange Fruit

sounding punk concoction - anthemic punk songs sounding like a younger Offspring, with lots of clashing big guitars. Well, its certainly into a more accessible direction, at least by today's standards, and isn't that bad at all, except for the song length. Good job. - Al
(Allied POB 460346, San Francisco CA 94146)

JACKKNIFE

"Come On" 7"

A one sided ripper that sounds like a faster, distorted, wild version of the Velvet Underground. Pretty fucking cool.
-Thrashead
(Star Fuck, P.O.Box 2576, El Segundo, CA., 90245)

JAKK

3-Song Demo

Sure to bring back memories of "Truth" era Jeff Beck Group and early Small Faces (Yeah, I know. Everybody says that about The Jakk. But it happens to be true!) and more edgy than the Black Crowes. Cleaver lyrics on the song "Elvis": "Elvis, super-chunkerized/I saw Elvis saucers in the sky!" -Bob
(The Jakk, 1508 Micheltorena, # 11, Los Angeles, CA. 90026)

JAWBREAKER

"Chesterfield King" 12"

Sure if Jawbreaker, high energy pop hardcore with lots of melodies and catchy parts. Some real interesting songs here including a great song about touring, called "Tour Song" which hits that point right on the head and "You Don't Know What You've Got", which shows a great pop

melody in rave-up Jawbreakers style. Mind blowing, loud and it just plain feels good, you know? - Al
(Revolver USA 290-C Napoleon St., San Francisco CA 94124)

JAZZ BUTCHER

"Condition Blue" LP

I never understood the hoopla about Jazz Butcher, they're really popular on college radio, but they're just like Love & Rockets, aren't they? Arty and pretentious. Maybe it goes over my head, but more likely under it. The better tunes remind me of Robyn Hitchcock without the quirkiness or originality.

-Royce

(Sky Records, 6400 Atlantic Blvd., Suite 220, Norcross, GA 30071)

JESSE STRANGE

"Jesse Strange" cassette

Fuckin' way rockin' release dude. Dude, this guy is gonna be mega dude. Seriously though, if your favorite club is Gazzari's this should be right up your alley. -Doug
(WTG/Epic)

JESUS AND MARY CHAIN

"Honey's Dead" CD

Possibly the best record by this band since the classic "Psychocandy" in 1985. "Reverence" and "Far Gone And Out" (the U.K. hits) are on this along with the 1990 smash "Rollercoaster" and are pretty cool. I was a huge fan of this band from 1985 to 1987 and this album might just rekindle my interest in this band. I'll tell you one thing - they sure do blow away all those "fake" copy bands. Onward... - CAKE

(Def American Records, 3500 West Olive Suite 630 Burbank, CA 91505-4628)

JUKE

"Don't Hate Us Because We're Beautiful" 7"

Some really good pop punk with a harder edge to it, from this newer East Bay band. This has a nice kick to it. Cool lyrics too.
-Thrashead
(Lookout, Box 11374, Berkeley, 94701)

J.M.K.E.

"Kulmale Maale" LP

"Savist Saar" 12"

Both discs contain some fucking killer Scandinavian style punk and hardcore. Although J.M.K.E.'s real claim to fame is the fact that they were the first punk band from Estonia to get their tunes across the border when it was still illegal. Thanks to the Finnish and current events happening over there, that we are able to hear this ultra killer hardcore band from Estonia. The lyric sheet is in their native language as well as Finnish and English. The lyrics are very interesting, they are a very direct, straight forward look at the social change and the change of power that's happened there, amongst other things. Both these releases are a definite must for the international punk enthusiast or anybody for that matter. Mandatory. -Thrashead
(Stupido Twins Rec., P.O.Box 301, 00121 Helsinki, Finland)

KLAMYDIA

"Los Celibatos" CD

This CD contains the 19 LP and two of their recent 7" EPs. The music is totally happy, goofy, crunchy pop punk. Some

good melodies and a fun feeling all through the CD. Another winner from Finland. -Thrashead
(Stupido Twins Rec., P.O.Box 301, 00121 Helsinki, Finland)

KYUSS

"Blues For the Red Sun" cassette

Jesus Christ, a fuckin' ripper. Every song is total 1970's hair rock...from the pot smoke of ZEPPELIN to the acidic stomp of SOUNDGARDEN to the curly chords of GRAND FUNK RAILROAD. God, an album that doesn't stop! For an emergence - "Thong Song", "Caterpillar March" and "Mondo Generator". Feed me with your kiss! - CAKE
(Chameleon Records 1740 Broadway NY, NY. 10019)

LARGE

"Bring it Back/Hate and Devotion" 7"

Funky [a bit], poppy riff-rock with poppy bass lines... with 7 members one would think that the sound would be a little more filled in, but the lack of distortion creates holes in the sound that the band can't help but fall into. Sorry guys. Neat-o saxophone though. -Thom
(Shoo Music, 6717 Conway Avenue, Takoma Park, MD 20912)

LEAVING TRAINS

"Lump In My Forehead" LP

A much less depressing album than "Sleeping Underwater Survivors", this one reminds me more of "Killtunes" and "Fuck" era Leaving Trains. Once in danger of turning into the Arthur Lee of his day, Falling James has altered his role in the band from being Frontman/Spokesman/

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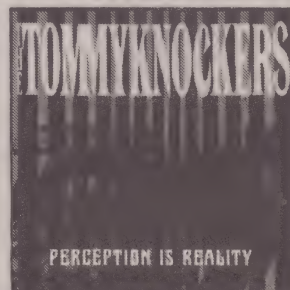


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Martyr to Team player/Snappy dresser. It seems to be working. Bassist Whitey Sims sings on half the album and the revitalized Trains have re-discovered their knack for comic social commentary with songs like "Bob Hope", "1-900-World" and "Gas, Grass, Or Ass". -Bob
(SST Records, P.O. Box 1, Lawndale, CA 90260)

LIBIDO BOYZ

"Godzilla/Barracuda" 10"
A nice concept (a green vinyl picture disk 10-inch). Terrible beyond comprehension... metal up your ass... -CAKE
(Red Decibel, Inc. 2541 Nicollet Ave South, Minn. MN. 55405)

LOOSE RAILS

"Jerk" double 7"
4-songs, two discs. Best cut is "We're Falling Out," a good pop song [for a pop song]. The overall tone seems to be that the band WANTS to pull out all of the stops, but doesn't, maybe due to hoped-for major label interest? Something doesn't feel quite right here, but with a little loosening up, this stuff could get quite interesting. Let's wait and see what direction they take. -Thom
(Prospective Records, P.O. Box 6425, Minneapolis, MN 55406)

LOVERS AND OTHER MONSTERS

"Gashi fin" CD
Really bad mid 80's style synth-dance turds with those Bono-type vocals. -Martin McMartin
(Den of Inequity Records, POB 936, Astor Stn., Boston, MA 02123)

LOW POP SUICIDE

"The Disengagement EP" CD
The oh-so "alternative" production team of Dave Allen and Rick Boston team up with someone from Ministry and have themselves a little project band. More interesting than most of the things these guys work on, but still not incredibly grabbing. Annoying vocals and cliched lyrics, studio musicians trying to rock hard. Nothing you can't live without. If you're into semi-industrial (yeah, I know it's real instruments, but it still makes me think of that) rock then you'll dig on this. It'll probably be playlisted on a lot of college stations. -Royce
(Capitol/World Domination)

M99

"Shut It Out/All It Takes" 7"
What's all this I hear about this band having a "buzz"? Where did this come from? Only if the word is getting spread about how dull they are would I believe it. Too "rock song" for my tastes. Vocalist drove me nuts—worse than CARNIVAL ART, another band whose success I cannot understand... -Thom (T/K Records)

MAD PARADE

"As Soon As It Begins... It Must End" CD
A really good retrospective, contains all their vinyl releases and some unreleased stuff. Classic punk from the San Gabriel Valley. -Thrashead
(Satellite, 920 E. Colorado #151, Pasadena, CA., 91106)

MAGIC BONE

"Faraway/Couples Night (+ One)" 7"
Sorta-soundin' like BABES IN TOYLAND/

HOLE, but with a more drug-ravaged sound. Pretty powerful guitar attack/vocal attack. I'm sure that we'll be hearing more from 'em by the end of the year. Prediction will become reality. -CAKE
(Worrybird Disk P.O. Box 95485 Atlanta, GA. 30347)

MANIC STREET PREACHERS

"Generation Terrorists" CD
Very opinionated 90's punk. These guys don't write lyrics, they write slogans. Check this out: "Worms in the garden more real than McDonalds, drain you're blood and let the Exxon spill in!" "Repeat after me fuck Queen and country!" "Useless generation, dumb flag scum!" I wrote these guys off on first listen, 'cause without the lyric sheet it's tough to get a make on what they're yelling about. It turns out they're saying something. They've got the chops, the image, the whole shebang. Time will tell if they're for real. Here's hoping they don't let up or let the big leagues wear them down. Give this a spin. -Martin McMartin (Columbia)

MAVERICKS

"From Hell To Paradise" CD
Alright for country music I guess, but as usual the themes are as dull as Dan Quayle's sex life. -Pookie (MCA)

MEGA CITY FOUR

"Sebastopol Rd." CD
This is MC4's 3rd proper LP, and it is the tightest yet. Great English power-pop-punk in the same vein as the SENSELESS THINGS and NEDS, but better. Poppier than before and with (too) clean produc-

tion, this still retains enough power and catchy hooks to keep me listening to the entire album. Includes the Rodney hit "Stop," but "Props" and "Peripheral" are the real standouts. Some say MC4 lack vocal power, but Whiz's voice is part of the band's charm. Lyrics are mostly personal and boy-girl type, which is fine by me, too. -Royce
(Big Life 114 W 26th Street, NY, NY 10001)

METAL FLAKE MONSTER

"Beyond the Java Sea" CD
A PIXIES/TALKING HEADS combination of sorts with a MORRISSEY/BYRNE vocal take... "Tongue Long", the first track, is a wistful voyage to everywhere. This would be nice to listen to in your favorite coffee shop whilst sipping that precious black nectar... Yummy. -CAKE
(Moist, Box 3597 Chapel Hill, NC 27515)

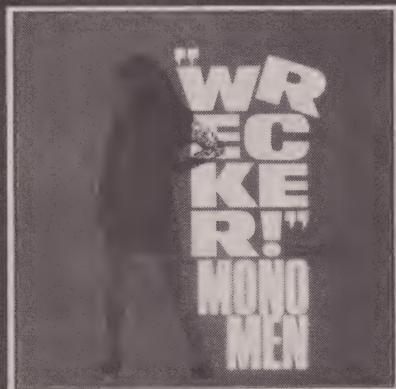
MIDNIGHT OIL

"Scream in Blue - Live" LP
The "political" band out of Australia that's eMoTV friendly, too. The sound quality on this official release isn't even all that hot, but at least they picked numbers spanning their entire careers. But if I want to be preached to, I'll turn on Jerry-fuckin'-Falwell, thank you very much. Some bands do the social/political thing well, but from these guys it all feels like "We Are The World." Maybe its cuz these guys bitch but put forward no solution at all. Cassette is on cool purple plastic, though. -Royce (Sony)

MILK

7"
Yet another stab at attempting to update

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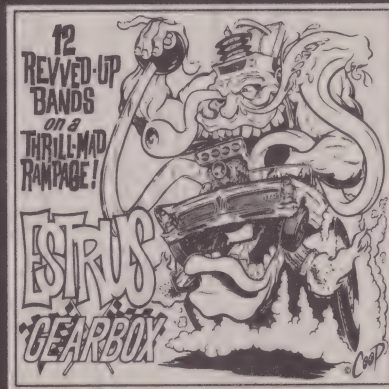
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that jangly Neil Young kinda psychedruggy sound. -Martin McMartin (Spanish Fly Records, c/o J. Grosser, 2541 Nicollet Avenue So., Minn. MN, 55404)

MILKTOAST

"Milktoast" cassette

Take Celtic Frost's first 12", add leads, a dash of Venom, a mix of fast and slow and you've got the recipe for Milktoast. Doesn't that sound appetizing? Uh, didn't think so. -Doug

(6505 Phinny Ave N., Apt. B Seattle, WA 98103)

MISTOOD

"Smoochy" cassette

Not just smoochy, but wishy-washy, too. Pretty typical punk with singalong choruses and really inane lyrics. Not the worst thing I've heard, but I wouldn't pass it along to friends. -Royce

(Careless Records / the Mistood, 366 College Avenue, Newark, Delaware 19711)

MONOMEN

"Scat Records Quarterly" 7"

"I dunno some band I never heard of... lame college shit man." Whoops, my mistake, this isn't Prisonshake's ultra limp "Della Street" CD also on this label, just a Monomen record included in a 'zine featuring the above quote by some self-righteous dork (probably in Prisonshake) imitating the writing style (or lack of) in Flipside. Actually, the zine that comes with this record is called Seven, and this is issue #7, which the editor (the dork I mentioned earlier) informs will be his final.

Too bad, 'cause it's really a terrific mag, jam packed with thoughtful reviews and sharp lay-outs. Send them some bucks for this so you can read a great Monomen article and discography while bopping to the catchy "Piece O' Mind" or chillin' to the mellower "Away." A great deal at whatever they're charging. -Martin McMartin (Scat, P. O. Box 141161, Cleve., OH 44114)

MORBID SAINT

"Spectrum of Death" cassette

Hyperspeed death metal with a bit more rough power than some and those silly oh so common Satan lyrics. Only geeks sit around thinking about Satan. -Pookie (Grindcore International, 880 Lee Street, Suite 200C, Des Plaines, IL 60016)

MOSQUITO

"Mosquito" 4-song 7"

Steve Shelley, drummer extraordinaire of a famous New York band, is involved in this "project" with Jad Fair and Tim Fohlman which sounds like Calvin of BEAT HAPPENING and Bob Dylan duking it out on vocals with a dying bullhorn. Dudes, this is like a revelation. I, like, can't believe how great this is. Brew some egg nog, smoke a joint, get drunk with Martin McMartin and enjoy. Like the outer-dimensional version of JESUS LIZARD without the sweat. Dig the insane "locked" groove. -CAKE (Erl Records 418 Madison Ave, Albany, NY 12210)

MOTORCYCLE BOY

"Popsicle" CD

This is a tough one, boy, after having

listened to their demo over a million times in the last 2 or 3 years you get this slick disk (produced by Sylvain Sylvain no less) and it sets you back. The fucking songs are all different! But once you discover and get used their very own charm and lyrical changes, you know one thing - this is one helluva exceptional rock release. Bordering on rock-a-billy glam, instead of metal (the direction I hoped they wouldn't go), these guys have stuck to their guns and produced a record I'll listen to a million times. Great snotty punk with effected vocals and some weird ideas. Recommended to all. -Al (Triple X POB 862529 Los Angeles CA 90086)

MISSING FOUNDATION

"Go Into Exile" CD

I don't know, sometimes I really like this stuff, but other times it just ebores me. I've tried with this release but fuck, when I'm in the mood for èreal noise, Skinny Puppy beats these dudes hands down. Too much droning, èsame tempo, runny eggs kinda tedium. There are some interesting ideas èhere, but it just slows my heart down too much and I fall over. -Al (Restless, USA)

MOTORCYCLE BOY

"Popsicle" CD

Since this record seemed to be held up for years, I had to make due by playing (and playing and playing) the bands well circulated demo tape which was damn good. So it's the newer, or post-demo tape cuts that I dig the most here like "Cool You and Me," "Supersonic," and the very decent rockabilly style "Shak N'Bones" and

"Swamp Stomp." If you're a big Dolls and/or Iggy fan, and feel like giving your 20 year old records a rest, crawl out from under that rock and buy this. If this record is huge, maybe producer Syl Sylvain will spring for a hair weave or somethin'. I dunno. -Martin McMartin (Triple X)

MOUSETRAP

"Superkool/Fubar" 7"

Two rocking punk numbers with a rough pop edge to them. Very energetic release. Looking forward to more. -Thrashhead (One Hour Rec., 1215 Harney, Omaha, NE., 68102)

MRS. PEACOCK

"My Brain and It's Headlights" cassette
How do you spell pathetic? M-R-S. P-E-A-C-O-C-K! These losers wish they were English so bad they hurt. The sleeve is a wannabe "thoughtful" photo of them looking at the clouds. The music is sub-Echo and the Bunnymen meets the Cure and kill each other. Dull as fuck. I won't really bother to tear into these guys because they do it well enough themselves. If they had an original thought between them, they might go places, but as it is, they can go straight to goth hell. -Royce (Mrs. Peacock, P.O. Box 8008, Suite 125, Gloucester, MA 01930)

MR. T EXPERIENCE

"Strum and Bang live!" EP
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Theme. Great. -Thrashead
(Munster Rec., P.O.Box 18107, Madrid
28080, Spain)

NAPALM DEATH

"Utopia Banished" LP

I was kind of skeptical about this release. I was afraid they went off into metal wank off land. I'm glad to say I was wrong, they still sound like hell's tornado. The noise factor and the sick, brutal vocals are still there, along with the hard hitting lyrics they are known for. Ear splitting release. -Thrashead
(Earache Rec.,)

NERVOUS CHRISTIANS

"Big Guns Need Booze" cassette

Pretty rockin' punk/rock. Friday night kegger and 'caine type shit. No big whoop. -Dan Druff
(NC's Post Office Box 1274 Portland, OR 97207)

NEUROSIS

"Souls At Zero" LP

The last Neurosis release I pretty much trashed as being typical metalhead garbage. Well, they've either changed a bit or I didn't listen to that last release too well (which I didn't). This release appears much more dirgier and slow, with healthy romp into both noise and 70's "acoustic/moody" territories. Well recorded but pretty ho-hum over all. -Al
(Alternative Tentacles POB 424756 SF CA 94142)

NEUROSIS

"Souls At Zero" CD

I'm having a tough time believing that

Neurosis used the keyboards, violins, cellos, trumpets, flutes etc. on this record because they thought it sounded good. I think they did it for the sake of being different. Whatever the case may be, I think they blew it because it detracts from the rest of the really driving music. The "media" blurbs at the beginning of every song are also highly annoying. On top of all that, the guitars sound way too metallic. But hey, other than that, this record is really, really ok. -Dan Druff
(Alternative Tentacles)

NEUROSIS

"Souls at Zero" CD

Even if you totally dug the last Neurosis release like I did, this one will make it look like piss dribblings being washed away by a hurricane or any tracks being swallowed by a size 13 boot print. Gigantic guitar riffs that go way beyond mere HC or metal rope you along while an omnipotent rhythm section bruises your senses. Keyboards have been added to thicken up an already overloaded with power punch and various other instruments and samplings heighten the experience. A tight build up of tension that explodes with orgasmic fury; Neurosis go beyond mortal music, they're a plot to take over the youth of America. Call the John Birch society! Call the League of Women Voters! Call the Carl's Jr. Board of Directors! Call the Swaskateers! Neurosis must be stopped! But they can't be. Best new release this issue and quite possibly for many more to come. -Pookie
(Alternative Tentacles)

NEUTRAL NATION

"Don't Get Hurt" 4-song 7"

Bluesy-funk rock from this band. "Oil Pirate" is a rollicking rifty song with good lyrics. "Take Control" is late-era DEAD KENNEDYS. All in all, a real good release. So, tell your dentist already! -CAKE
(Bigbone/Flux P.O. Box 1033 Newport, RI. 02840)

NEW YORK DOLLS

"Live at Michigan Palace" cassette

Hey, it's the DOLLS live on New Years Eve, 1973! And there's a 1986 interview with Johnny Thunders, too. 13 tunes in not-bad bootleg quality, too bad there's no way you can get one! -Royce
(Bootleg: no address, no label, no clues—good luck!)

NIMROD

"Grandson of Ham" CD

Someone with a sour old man's voice is yelling at you through a bullhorn down at the end of your block. He's flanked by a grundgey guitarist, a hard thumpin' bass player, no frills drummer, and some assorted noisey geek friends. It sure looks like these weirdos are getting ready to kick your butt around the neighborhood. -Pookie
(Scratch, 317A Cambie Street, Vancouver, BC, Canada V6 B 2N4)

NO DOUBT

LP

After all of these years, NO DOUBT finally releases the long awaited LP! And it was worth the wait, too. All the favorites you came to know so well live, and some you haven't heard much (yet). It's not a perfect world, though, so A) the production is

waaaaay too flat—the songs lack the power and dynamics that they have live, and B) they're leaving their ska roots behind and going for the funk approach. great ska-funk hybrid, though, and Gwen's voice is quite soulful. Ace live, check 'em out, as if there's anyone out there who hasn't yet! Only big disappointments are "Paulina's" cleaned-up lyrics and they didn't include "Alladin." -Royce
(Interscope/Atlantic)

NOFX

"The Longest Line" 5-song 12"

This band will never stop—yeah, they may be stuck in the eighties, but èthat's exactly where they should be. This EP is right up there with "S&M Airlines" (I feel their best album to date). I just wish they'd play live èmore often.... -Thom
(Fat Wreck Chords)

NOFX

"The Longest Line" 5-song 12"

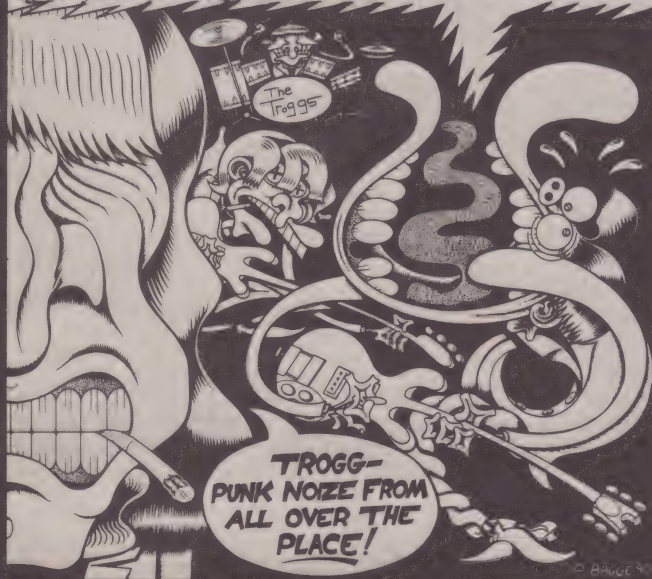
A fast-paced assault on all of your senses at once. Probably one of the tightest bands in punk rock (which they showcase in "The Death of John Smith"). A great "sampler" of future stuff from 'em. -CAKE
(Fat Wreck Chords P.O. Box 460144, San Francisco, CA. 94146)

NOISE CULTURE

"Face the Future" 5-song 7"

Is this a bad joke? MOTORHEAD meets the BEASTIE BOYS... fuckin'ugh, man. "Soul on Ice" reminds me of this old Youngstown, Ohio band called LEFT END. So? But every song is worse than the one before it and gets more and more pretentious—until—the Excedrin bottle is empty.

GROIN THUNDER!



VARIOUS ARTISTS 'GROIN THUNDER' CD DOUBLE LP

24 groups cover the kings of drool, The Troggs!! Features the Dwarves, Cheater Slicks, Bevis Frond, Fluid, Antiseen, Thee Headcoats, Bored, Muffs, Walkingseeds, Original Sins, Devil Dogs and a 4-colour Peter Bagge cover!

CHEATER SLICKS Destination Lonely



CHEATER SLICKS 'DESTINATION LONELY' CD

From Boston's weirdest comes an album for loser s everywhere. These guys delve into the deepest, darkest recesses of psychotic 60's punk and come out with twisted tunes and sick, crazy noise. Cover by Dan Clowes.

DOG MEAT

GPO BOX 2166V, MELBOURNE 3001, AUSTRALIA

DISTRIBUTED BY SHOCK RECORDS. FAX 613 482 3873

-Thom
(Noise Culture, P.O. Box 3162, Jamacia,
NY 11431)

OBITUARY

"The End Complete" CD

These guys have been playing their competent death metal for some time longer than a lot of others, so one has to ask why they haven't progressed that much or at least sound much better than the competition. Someone clue me in. - Pookie
(Roadrunner 225 Lafayette St. #407 NY, NY 10012)

ONOMATOPOEIA

"Orbulate" cassette

Some of the instruments used by these dorks includes a fan, an oven rack, a saw blade, a heating duct and a blender, among the usual lap steel guitars, bag pipes, cowbells, moroccas and drum machines. Surprisingly tame sounding, despite all this "industry" involved. Actually this isn't all that bad, so I guess all the vegetarian-lesbian-poet-college-art-coffee achievers out there should send away for a copy to play at their next protest. -Dan Druff

(Arlan, POB 1185 Eugene, OR 97440)

OPERATION IVY

"Plea For Peace" 7"

This sort-of legitimate bootleg is quite a package! Not crappy sounding live stuff but some actual demo and unreleased stuff. Op IV were certainly one band to catch the imagination and hearts of the East Bay San Francisco scene. With their catchy punk tunes and ska sensibilities the because top dog in short time. Ah, but

they only lasted a short time. If you got into them, great, search out this goodie (with a well done booklet!). - Al
(Cross Over ?)

OYSTER BAND

"Deserters" CD

Inoffensive folk-pop. Lots of acoustic guitars and odd instruments like fiddles, bodhrans and banjos. More pop and less folksey than they were, somewhat political lyrics, but they're afraid to really say what they mean— for instance, "Elena's Shoes" is obviously about Marcos, so why don't they just say so? If stuff like the Levellers or the Waterboys floats your boat... it doesn't mine, so I was bored as fuck! -Royce

(Rykodisc, Pickering Wharf, Bldg. C, Salem, MA 01970)

PAIN TEENS

"Stimulation Festival" LP

This hypnotic dirge is the real psychedelic music. The Pain Teens work into some really cool rhythms and occasional jangle you with some pretty intense sounds. It's quite possible that repeated listening could induce altered states. Listen at your own risk. - Al

(Trance Syndicate POB 49771, Austin TX 78765)

PAIN TEENS

"Death Row Eyes/The Smell" 7"

Another bizarre offering from this depraved/deranged Texas band (sound familiar?). The cover features Ted Bundy and seems to be a tribute in a sick sort of way to him. The song sounds quite similar to the English punk classic "Gary Gilmour's Eyes"

by the ADVERTS in structure. The B-side is a noise/experiment/attack in the PAIN TEENS vein. - CAKE
(SUB POP)

PALE SAINTS

"In Ribbons" CD

The Saint's 2nd LP, and a damn fine one, too. The best band of the supposed "show-gazing" scene, although I didn't see them look at their feet too much live! This band is so talented, it seems like if they made 100 albums, they'd all be varied enough to keep your interest. With the addition of Meriel on some vocals and guitar, the band is now fully fleshed out, and her voice is genuinely gorgeous without massive reverb and effects. Plus Ian's androgynous voice and Graeme's amazing guitar, how could they go wrong? Loads of odd timme and tempo changes, coupled with perfect melodies keep you on your toes, and "Blue Flower" is about as beautiful a song as I've heard in a long time. Definitely the only band on 4AD that matters (no, the Pixies sucksucksuck). One complaint, why'd they redo "Baby Maker" when their original was so much better? - Royce

(4AD - Dist. through Warner)

PAVEMENT

"Slanted and Enchanted" CD

Actually recorded over a year ago, this LP finally sees the light of day, and having followed their recorded output for a while, I say it was worth the wait! With the addition of a bassist, the songs sound much fuller, although production is still sloppy. Vary catchy after a couple of spins— this disk retained a slot in my

player for a couple of weeks. For some reason, Pavement are the rage in the UK at the moment, but don't let that put you off! A friend described them as being like "Sister"-era Sonic Youth, but I find them friendlier than that. "Summer Babe" is destined to become a classic. If distorted guitars, low basslines and scratchy vocals are your thing, then this is for you. - Royce

(Matador Records, 611 Broadway, Suite 712, NY, NY 10012)

PEGGIO

"Alterzione della struttura" cassette

This band used to be Peggio Punx. They start with a heavy, rhythmic, almost metal sound and add funk, rap, hip hop and other styles to come up with a very tasty finished product. -Doug
(Wide records POB 309 56100 Pisa, Italy)

PEGGIO

"Alterazione Della Struttura" CD

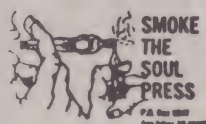
Italian pseudo- RED HOT CHILI PEPPERS clone band. I mean, enough is enough, kids. - CAKE
(Wide Records P.O. Box 309 -56100 Pisa Italy)

PEGLEGASUS

"Autobahn/Inlet/Chief" 7"

Loved the KRAFTWERK cover! No keyboards here, just guitars— and the slight sense of humour [fake German accents, for example] make this a classic A-side. B-side is a bit weak in comparison, though. Neither song seemed to coincide well with "Autobahn." "Chief?" is just plain bad— especially the harmonies, but "Inlet," mid-tempo, is not something to spin if you want

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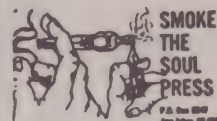
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to be intimidated... The overall sloppy production works well, for what it is. -Thom (Angry Neighbor Records, P.O. Box 66462, Houston, TX 77266-6462)

PERMANENT GREEN LIGHT

"We Could Just Die/Truth This Time" 7"
The very first thing this reminded me of was Salvation Army - probably because this is Michael Quercio's new project and probably because I just got Salvation Army's new compilation CD. Well, like SA this is really great, tuneful and grabbing 60's type pop music. If you have a weakness for wimp rock, this could be for you. -Al (Rockville, POB 800, Rockville Cen. NY 11571)

PHANTOM SURFERS

"Unknown Museum Stomp" 7"
5 piece band that play surf instrumentals that aren't really anything new, but still sound really cool. What is it about that old style surf music anyway? Cool outfits these guys have and probably neat-o live. Catch the wave, dude. (Sorry, I couldn't resist!) -Royce (Sympathy)

PILLORY

cassette
Garagey punk and they tried some really cheesy studio recording techniques, too. Not very good, though—in other words, I'm glad the erase tabs weren't punched out. -Royce
(Hey, if you boneheads are gonna send these things, then please put a fucking address on it somewhere! Geeeeeeeeeezz!!)

POPPIN' MOMMAS

"Lifestyles of the Pissed and Brainless" 5-song 7"
This copy came shrink-wrapped, since the other one was full of sand [thanks! I don't have 20 bux for a needle...]. So, I finally get to play this thing, and you know what? The Mommas are cool. Lead singer sounds scarily close to BON SCOTT in style, and the band beacking him up simply—and I am convinced of this—does not give a shit about how they play. The whole thing comes off as one big mess ala a sped-up DRUNKS WITH GUNS. "Take Half Ya Bitch" is amazing. "You Know What I Mean" is amazing. The whole record, as a matter of fact, is amazing. Amazingly, I am amazed. -Thom (Hippy Knight Records, but write to: Poppin' Mommas, Post Office Box 1101, Hoppers Crossing, Victoria, Australia 3029)

POSTER CHILDREN

"Daisychain Reaction" CD
I don't know if it's Albini's production or not, but these kids make a big noise. Laid back vocals in the Dinosaur/Husker Du way but not quite so mellow, over a crunch of drums and loud guitars. The songs all vary in form and texture, and this LP is bursting with ideas, so I find it hard to draw comparisons, and I really don't want to. They deserve an unbiased listen—besides, I'm never sure how to classify this sort of stuff—punk-grunge-noisey-rock? If you don't like it, I'll refund your money, a penny a month, just send a SASE every month! "If You See Kay" is great driving music. -Royce (Sire/Twin-tone)

PSEUDONYMPHS

"Anutha Day/Blood" 7"
This is wierd stuff, to say the least... changes within changes with changes with whacked vocals. Guitar based, female four-piece. Unique as hell. There's even a saxophone to throw the whole thing off even more. Thumbs up [but remember, it ain't safe to hitchhike]. -Thom (The Pseudonymphs, P.O. Box 6785, Minneapolis, MN 55406)

PUBLIC ENEMY

"By the Time I Get to Arizona" 3-song CD
A taste single from their latest album. No bullshit. Proud. Public Enemy. 'Nuff said. -CAKE (Def Jam/Columbia)

RAT PATROL

"Not a Youth Cult" LP
A full LP of straight ahead, ripping hardcore, with a slight metallic bite for kick. There's a couple of slower tunes thrown in for good measure. All tunes are really powerful and have some great melodies too. They also have really good, in your face lyrics. A good find all around. -Thrashead (Rat Patrol, P.O. Box 2177, 9704 CD Groningen, Holland)

RED AUNTS

4 Song 7"
Three chicks and one dude who sound mostly like a cross between STP and eBabes In Toyland on most of the songs. The exception being the eClawhammerish "Whatever Jonny Wants". But mere words are not sufficient to describe the raw genius of the lyrics to "The Vibrator

Song" and "My eOld Man Boss". There's a lyric sheet included, so pick it up and eexperience the awesome cow bell of Joan Whale! -Bob (Hell Yeah, Box 1975, Burbank CA 91507)

RED AUNTS

7"
Three gals and one guy getting down and dirty, with some real raw punk etuneage and other taboo subjects. Hot stuff here. -Thrashead (Hell Yeah Rec., P.O. Box 1975, Burbank, CA., 91507)

RED AUNTS

4-song 7"
A FUCKING CLASSIC FROM HELL [Yeah!] What can I say except that this eerecord blew my fucking doors off when I first heard it—and I still feel e the same way after listening to it AT LEAST 50 TIMES [True story!]. The eRED AUNTS have immortalized it, and I have memorized it. "Big Cans" is e the best song I have heard all year! As a matter of fact, they ALL kick e ass! Sloppy—SLOPPY! Tasteless [lyrically], noisy—rough, funny, epornographic—everything a great record should be. Don't show it to mom, e though, kids. She's a closet agent for the PMRC! -Thom (Hell Yeah Records, P.O. Box 1975, Burbank, CA 91507)

REVOLVER

"Baby's Angry" CD
Well, well, well, it's Ridevolv... I mean, Revolver, with their U.S. debut, a compilation of their first three UK EPs. These guys are so 6th form, it's pathetic—like rats



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clinging to a sinking ship. Lump them in with all of the Curves and Catherine Wheels and pass this shit by. -Royce (Hut/Caroline, 114 W. 26th Street, NY, NY 10001)

RISE ROBOTS RISE

cassette

Really weird but unfortunately really shitty disco/pseudo rap...not all that unlike Dee-Lite or some shit like that. Lame. -Dan Druff (TVT Records 23 E. 4th St. NYC 10003)

ROAD WHORE

"1991-Live at the Candy Ass" 7 in. Super obnoxious. The sex-shock of the Mentors meets the h/c male bonding of Slapshot on "Punk Sex Bomb". If you've seen that ad of theirs and hated it, you don't even wanna know about their t-shirts. A sure fire way to piss off half the world's population, if that's your bag. My mom would be mad. -Martin McMartin (1506 Columbia, Riverside, CA 92507)

RUBBER SOLE

"8 Songs You Haven't Heard" cassette Sounds like a blatant Descendents rip-off to me. I just can't respect any band who, in their "thank-yous" thank their parents, and worse, thank Stussy!!!! Actually not badly done musically, if you liked TonyALL then this weak third rate pop-punk will be right up your alley. But thanking Stussy!! Fuck, get a life! -Royce (Sneezeguard, 309 Annapolis St., Annapolis, MD 21401)

SALVATION ARMY

"Before Three O'Clock" CD The Salvation Army were one of my favor-

ite punk/psychedelic bands in the early eighties. These guys did great gigs with their large arsenal of catchy hits... Well, that was a long time ago. After a member change and name change (to the Three O'clock) I totally lost interest in the band and pretty much thought they sucked. I don't know what it was - how such a great band couldn't carry over. Well, this CD is the Salvation Army's catalog plus some great unreleased stuff, and yeah it is really cool old stuff. Pick this up, and get a good dose of a classic band. -Al (Frontier P. O. Box 22, Sun Valley CA 91352)

SCOFFLAWS

cassette

Modern ska sounds ala NY citizens form a band that's pretty tight but none the more creative at what they do. -Pookie (Moon Records, Box 1412, Cooper Sta., NY 10276)

SCORN

"Vae Solis" CD

Dark heavy sounds murmur and gush forth utilizing metal, grunge and industrial along with samplings and strange twists to wind their way deep into your insides. If Godflesh and Fudge Tunnel are done and you're still craving more then check into this cavity of force. -Pookie (Earache/Relativity)

SCORN

"Vae Solis" CD

A two-piece doing industrial metal. Very grating and angry sounding in that Godflesh way. but wait! Some of these songs are mellow and evil sounding! So it's not all the same, like the aforemen-

tioned band. It's not as bad as I expected— something about it sort of appeals, usually I'm rushing to switch this kind of stuff off. Must be the mood I'm in. Fans of the Earache sort of sound won't be disappointed— but hey, on Earache, what do you expect? If titles like "Spasm," "Lick Forever Dog," or "Scum After Death (dub)" don't clue you in as to what you're getting into, you deserve what you get. Give it a chance and bang your head (into a nail). -Royce (Earache/Relativity)

SENTRIDOH

"Losercore/Really Insane" 7"

Lou Barlow is the "mastermind" behind this acoustic/damaging Syd Barrett-like attack. The B-side is a totally distorted treasure chest. Financed by the good heart of Steve Shelley (who's he?). Take care. -CAKE (Smells Like Records P.O. Box 6179 Hoboken, NJ. 07030)

SHATTER

"Full Scale Attack" LP

A treasure trove. Imagine a combination of HOLE and FLIPPER and welcome to the aptly named SHATTER. No info whatsoever on the cover except for a yellowish paint-mustard stain in the middle. Most bizarre record of the bi-month award. "Nightshift" is the epic "Desert Storm" tune of the record. Think of Benji licking the hell out of Elizabeth Montgomery's nether regions whilst on acid and understand... -CAKE (Chris Sigdell Freiburger Str. 7 CH- 4057 Basel Switzerland \$12.00 ppd)

SHEEP SQUEEZE

"It's Not Working" 5-song 7"

A cover of the BUTTHOLE SURFERS' "The Shah Sleeps in Lee Harvey's Grave" is the highlight, but these guys sound too much like the DESCENDENTS on a coffee break. They are funny as fuck, though. -CAKE

(Chicken Farm Records 509 Little York Mount Pleasant Road, Milford, NJ 08848)

SHUDDER TO THINK

"Get Your Goat" CD

By far the most interesting band on Dischord, they are also the hardest to classify. Vocals are sweet and androgynous sounding, and the music constantly shifts and changes. Lyrics are a bit more sparse this time, but are still compelling. Not as accessible as before, either, but then that was never really important for them— I hope they keep getting wierder! It takes a couple plays to get into, but once in, you'll have trouble getting out! My only problems with it are that the music is a little too much "in the background," and there are only 10 songs!! Only \$8 ppd, too. -Royce (Dischord)

SIMON JOYNER

"Umbilical Chords" cassette

Folk with punk angst. If Bob Dylan was raised in the '80s this is probably what he would be doing now. Simple acoustic numbers with some really inventive and thought out lyrics. I can relate to the lyrics this guys sings, because he's from my old home town and I understand what he's talking about in some of the songs. It sounds like he spent many a night in that infamous Perkins coffee house on 34th and Dodge, I remember oh so well. Good change of pace. -Thrashead

DEDICATED TO A LIFE OF CRIME



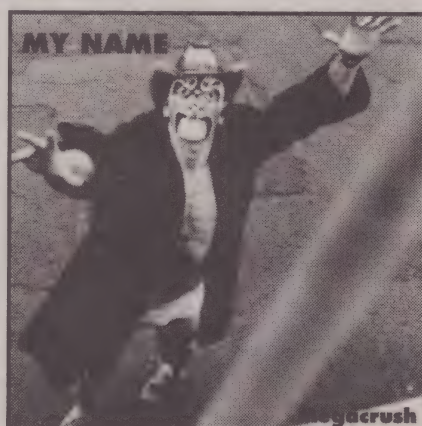
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SKIDD FREEMAN

"The high cost of living" cassette
...and product of a disturbed childhood. It says on the sleeve "Special thanks to mom and dad for letting me use their basement and being kind enough to let me out." And I don't think he's joking. - Doug
(Bad Attitude, POB 4281, East Lansing, MI 48826)

SKINNY PUPPY

"Last Rights" CD
Everytime I listen to Skinny Puppy it boggles my mind that such an incredible mix of avant garde horror sounds are on a big fucking major label like Capitol. It just doesn't figure... Anyway, Skinny Puppy grind out another fine batch of nightmares and hallucinations, not unlike the last few releases except for a cleaner production and an impossible sound density. The variety here tends to get to the edge of Skinny Puppy experimentation and at other times reverts back to a more classic, dance beat sound. A great release so far, but it usually takes me 20 or so listens to get the picture. - Al
(Capitol Records, USA)

SKY CRIES MARY

"Exit at the Axis" CD
Are you ready 4 crap, artsy, 'alternative' pop songs? The somewhat infamous Dave Allen and Rick Boston had their grubby paws all over this, and that doesn't make it good. Pretentious with a capital 'P', this kind of music you'd imagine the art fags that hang out at hair salons to make on

their days off. Reminds me of the Swans "Burning World," but not as interesting, and that LP was a snoozer! From Seattle and I hope they stay there. -Royce
(Capitol/World Domination)

SLEEP

"Volume One" CD
Sloth speed torture metal similar to but less distinctive than the Melvins or Cathedral. Too often than not the tracks lack enough subtle changes to keep them from running into one another and the possible talent hiding in the murk never fully manifests itself. I can't say there's no potential though. - Pookie
(Very Small POB 8223, Emeryville CA 94662)

SLEEZ SISTERS

7"
Why is everyone so charmed by these all girl Japanese bands that couldn't play to save their lives? Well, anyway, I prefer the Sleaz Sisters to Shonen Knife anyway, which just goes to show how unhip I am. First track is apparently live, the second not, both in Japanese, both basic '77 sounding punk, but at least one of them is actually cute. (oooh, I'm such a sexist pig!) -Royce
(Sympathy)

SLUG

"Swingers" 10"
Local noisemeisters Slug, grind out a killer 10". The record transcends their live experience perfectly on vinyl. The title cut is a total trip, they play one chord for 10 minutes before actually playing the song. That along with the other unique tunes they bang out is definitely worth the price.

Pure genius. -Thrashead
(Magnatone Rec., P.O.Box 2576, El Segundo, CA., 90245)

SLUG

"Swingers" 10"
One of L.A.'s best finally releases what could be one of the standout records of the year. You never would think that sludge-noise could be so fuckin' great! "Face Down" is the best cut here with rollicking drumming by Tomas and urgent anger from Steve's spittle. "Swingers", the title cut, is a loooooong ramble-rumble that leaves ya drained...Pick this up or wait for the CD...definitely a must buy! - CAKE
(Magnatone Products P.O. Box 2576 El Segundo, CA 90245/Piece Of Mind 2431C Main Street Santa Monica, CA 90405)

SMOKIN' DAVE AND THE PREMO DOPES

"Huh?" CD
With a countryish punk appeal (and maybe a bit of CAMPER VAN BEETHOVEN), this band comes across with a sincerity that even shocked me...weird, evil, yet full of milky chocolate feel, SMOKIN' DAVE have released a worthy debut(?) album which will appeal to you CUB fans and even later-day MINUTEMEN fans. The title might be "Huh?" but it should've been called "Yeah!" - CAKE
(Steguhrsorass, Box 8190 Knoxville, TN. 37996)

SLAKING WAY

"Cure/Put Another Cat on the Fire" 7"
Echoey-Perry Farrell vocals with a slow, grungy attack on the senses. A good debut single. Nice, hand-made sleeve.

-CAKE

(Wuxtry Records 641 East Morningside Drive Atlanta, GA. 30324)

SNUFF

"Reach" CD
Snuff are fucking incredible! These three Brits have put out some of the finest pop-punk tunes I've heard in years, and their newest release is no exception. This album leans a bit closer to pop territory than before, and is better produced, but still packs a good nutty crunch. There is an eclectic streak running through their veins as they mix in hardcore, punk, pop and mod influences left and right— there's even a hammond organ on some songs. If you haven't yet, pick up their first LP while you're at it— you won't be disappointed. Sadly they split last August, but runout has it they will be reforming soon, so keep your ears open! Check out the dual control scooter on the sleeve, too. -Royce
(K Records, Box 7154, Olympia, WA 98507)

SPIDERBAIT

"Circle K/Constipation" 7"
Fuck, does SPIDERBAIT rock or what? MEANIES fans, grab this! The rest of you should check this out too— humour-laden, crispy PUNK. I am not using that word lightly, either. This band rips! -Thom
(Au-Go-Gom GPO Box 542D, Melbourne 3001, Australia).

SPIGOT

7"
If you're one of those 15 year old girls I see walkin' around on 100 degree days sportin' full blown all black Siouxsie and the Ban-



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shees gear and Mom's make-up you'll go for this. Or if you can't get enough of Kate's Bush. I'll pass. -Martin McMartin (Closet Normal, PO Box 5724 Columbia, SC 29250)

SPITBOY

3-song 7"

Three girls and a guy drummer—and a lot of noise. But is it something to run out and grab with the little money that one has nowadays? If you own L7's first album, or anything by STP, or the RED AUNTS single, or even any LUNACHICKS... then you can live without this. But if you've missed the boat, hop aboard this one. -Thom (Lookout!, P.O. Box 11374, Berkeley, CA 94701)

SPLINTERED

"Parapraxis" CD

English post-grind grungecore meets NY noise that suffers from too little content and too much time. Basically they take average at best simple grunge patterns and flog them on average of 7 minutes per song til you forget your stereo is still running. One decent tune out of ten, I know there's better out there. -Pookie (Intellectual Convulsion Dist. by Revolver 3 Dove Ln., Bristol BS2 9HP England)

SPRINKLER

"Marble/Landlord" 7"

"Marble" sounds a LOT like NIRVANA, but it's so well written that I have to admit it is more than just a mere clone. "Landlord" kicked my motherfucking ass! Beautifully written song with le popular "telephone vocals" in the verses and female harmonies in the chorus. Would be lame

any other way-- this works quite well for me. It haunts, actually. This might quite possibly end up in my top ten list at the end of the year, but I make no promises. Mandatory record alert! -Thom (T/K Records, 811 SW Front, Suite 620, Portland, OR 97204)

STEREOLAB

"Switched On..." CD

Available only on import on the fab TOO PURE label, this one's worth seeking out. Mostly mellow pop but not quite so simple. It sounds simple at first, but as you listen you're drawn in and it gets better from there. Sexy vocals by the French? Seaya Sadier (kinda reminds me of Nico), and former McCartyite Tim, the band that put together quite an aural picture. This is a compilation of previous singles, and their debut album is out now, although I can't afford it. Definitely appeals to those into experimental guitar along the MBV lines. -Royce (Too Pure, UK)

STICKMAN

"Ever Happy" cassette

Not bad, not bad at all. Poppy and upbeat punk. Very reminiscent of ALL with some Dag Nasty hints. If they can find a little more of their own sound, they could be great. Check it out, it'll probably become a collector's item once they get an album out. -Royce (844 Easter Dr., W. Chester, PA 19382)

STRAW DOGS

"Your Own Worst Nightmare" CD

This ain't a reissue, it's a powerful "new" release by this reformed punk band. "Thirty Seconds Over Berlin" is the standout track

for this intelligently-built album. Sing-songy punk (ala BAD RELIGION) and strongly fuckin' aggressive. Don't give up the fight. -CAKE (Lost and Found)

STUMPY JOE

"One Way Rocket Ride to: Kicksville" CD Poppy pop rock/punk band with their first album released on a cool label. Their past single, "Love Plumbin'", is on this along with ten other "will be" hits. The type of record you will hold dear during a depressing, gapingly sad, sad week. Their RED KROSS-isms are very welcomed, as well. "I Get Drunk" is a brilliant spoof of THEM's "Gloria". Yowsa! -CAKE (Popluma Products P.O. Box 95364 Seattle, WA 98145)

SUBHUMANS

"Worlds Apart" CD

Just wanted to make sure we all knew that the Subhumans(UK) best LP is now available on CD. Can Peni be far behind? -Dan Druff (Blurg Records)

SUICIDE

"Why Be Blue" CD

Suicide were once a pretty cool minimalist guitar/drums voice outfit, singing about depression and paranoid and being very real about it. Well, all that has changed, they got a synthesizer and sound like some really bad, Wax Trax type disco goth band. Enough said. -Al (Brake Out Records, 11-36 31st. Ave. LIC NY 11106)

SUPERCHUNK

"Tossing Seeds" (singles 89-91) LP

Thick guitar power pop with many a pointed hook that probably appeals to many a college shit even though this actually deserves attention. I would place this in the same category as Husker Du and Dino-saur Jr. before they both turned rather limp. 13 tracks that are now probably a pain in the butt to search out in their original forms. -Pookie (Merge Rec., POB 1235 Chapel Hill, NC 27514)

SWIRLIES

3-song 7"

Crunchy, riffy guitars and a powerful rhythm section are very important on this e.p. The standout track is "Sarah Sitting". This band is an example of what would happen if Mike Ness joined MY BLOODY VALENTINE and understood for once... -CAKE (Slumberland Records Box 8012 Silver Spring, MD. 20907)

TABLE

"Gag Box"/"Unwind" 7"

Big Black meets the Minutemen while wrestling Mission of Burma. I dunno, I guess I'm grasping at the closest straws. Semi-noisey thick gritty (but not too thick) guitar riffs, unhappy but controlled vocals and a minutely bouncy rhythm section. Not surprisingly, recorded in Albini's basement. Strange how they put the sleeve together in the way they did. -Pookie (Strangled POB 477416 Chicago IL 60647)

THE ACCUSED

"Splatter Rock" CD

It's tough to critique speed metal. The playing's usually flawless, the production sharp, the lyrics spooky, etc. The Accused

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tackle issues such as racism, crooked government, gang violence etc. on about half the songs here. Fun to compare the screaming to the actual lyric sheet, otherwise ya' can't make out a word. I guess fans memorize the lyrics at home so they can scream along at gigs. Fans of the genre won't have anything to bitch about, though. - Martin McMartin
(Nastymix Records, 800 Tower Bldg., 7th and Olive, Seattle, Washington 98101-1313)

THE BROOD

"Vendetta" LP
The second LP from garage girls wailin' about dudes who done 'em wrong and they sound like they couldn't care less. Right on, sisters! Heavy attitude, way authentic retro 60's garage feel. 16 cuts, cool sleeve. Carry on. -Martin McMartin (Estrus)

THE EUGE

"Welcome Back to the Coast" 7"
Could it be...the same Eugene from the infamous Deline flick? Well, this release is very sing-songy, almost like the JAZZ BUTCHER in places. Punk rock Eugene has become folky Euge...Ok, it's not bad. - CAKE
(Big Dog Records, P.O. Box 2545 L.A., CA 90078)

THE GEAR

"Fliptop Boy" 3-song 7"
"And You Listen" is probably the best new song that I've heard this year. They sound like an angrier and younger SOUL ASYLUM. Try and find it. - CAKE
(Hey-Hay Records Box 80803 St. Clair Shores, MI. 48080)

THE JAM

"Extras" CD
Man, it was with great hesitation I plunked down the 23 beans for this import collection of b-sides, demos, and previously unreleased cuts. The Jam were amazing and played a damn big role in my life during my cavity prone years. But, although I could afford to spend my minimum wage paycheck on the occasional full length LP, I couldn't afford, nor did I have access to, the huge amount of expensive import singles and exclusive fan club type stuff they put out. So this is a one shot easy deal to catch up. 26 cuts makes this well worth it. Most interesting are early demos of Paul Weller solo with electric guitar, as well as killer covers of the Who's, "Disguises" and "So Sad About Us," the Fab Four's "And Your Bird Can Sing," and the Chi-Lites "Stoned Out Of My Mind." Another surprise is an early version of "Solid Bond in Your Heart" which went on to be a hit for the Style Council. But fuck, it's a lot of money. I dunno, send me some way cool Jam live shit, videos, or somethin' and I'll make ya a tape. What the heck. - Martin McMartin (Polydor)

THE MAD SCENE

"Falling Over, Spilling Over" 3-song 7"
Whatever happened to all the sensitive rock bands? Well, pick this up if you will for some relative misunderstanding and for those of you who like the FALL, FEELIES, VELVET UNDERGROUND and the WEDDING PRESENT. - CAKE (Homestead Records)

THE MONOMEN

"Wrecker" LP

Estrus Records head honcho Dave Crider does time in this band, and the Monomen are as cool as anything else on this fine label. Slopped out, beer-based garage rock. Just the way it should be. 14 cuts of realness. Rage on big daddys. -Martin McMartin (Estrus)

THE VACANT LOT

"Almost Summer" 7"
Infectious pop-punk that could make the shittiest NY winter day feel like summer. Hold hands with your best gal, have a glass of milk, smile and sing along. Two minute gems that would make Uncle Joey Ramone proud. -Martin McMartin (Chaos Records, POB 315, NY NY 10003)

THEE HEADCOATS

"Have Love Will Travel" 7"
More Childish-ness! So prolific but so entertaining. If you don't already know what to expect, where've you been? Get one and be on your way to being a Billy Childish completist. A-side has especially rotten production—how charming it is! Well worth a few dollars and lots of listens. -Royce (Sympathy)

THERAPY?

"Caucasian Psychosis" LP
I don't know, I'm really stumped on what to say about this one. Originally recorded under two separate names at two different times with different producers; cuts 1-7 under the band name Babyteeth are far more forgettable than cuts 8-13 under the name Pleasure Death who manage to turn out some decent drum driven original post punk. I guess I'd only recommend

about half of it. A band from Northern Ireland on a label from the U.S. with a jacket made in Canada. How international. - Pookie
(1/4 Stick POB 25342 Chicago, IL 60625)

THINGS THAT FALL DOWN

"Disbelief" CD
Very unusual. Arty and disjointed enough to have some sort of early Talking Heads feel, and the quirky rhythm guitar punctuates like Gang of Four. There's a horn section on here and it actually fits in without bogusness. Jazzy grooves that irritate in a good way. Engineered by Steve Albini. -Martin McMartin (Sonic Noise, 1945 W. Thomas, 1st floor, Chicago, IL 60622)

THOMAS JEFFERSON SLAVE APARTMENTS

"You Can't Kill Stupid" 6-song 12"
Low budget recording is highlighted by the Iggy Pop-like vocals of Ron House. In fact, I could almost say that this sounds a lot like STOOGES outtakes (Post-"Funhouse"). "You Can't Kill Stupid" and "(I Can't get no) Catharsis" are the best track on this demented masterpiece. - CAKE
(Datapanik 1992 B.N. High Street Columbus, OH. 43201)

TRASH BRATS

3-song 7"
FUCKING GLAM FAGS! Fuckin' ridiculously DOLLS imitating cretins! However, it IS very well produced, and the cover is cool, even if it does have these poseurs showing off their make-up application skills on the cover. So unoriginal and uninspiring it's reduced to laughter. However, seems

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to me the LABEL shows potential—really high quality stuff; it's just incredibly LAME high-quality stuff. [Hey, have you people in Michigan ever heard of SNAKE OUT? Know where I could get a copy of "Live Pizza"?] -Thom
(Crummy Stuff Records, P.O. Box 251481, W. Bloomfield, MI 48325)

TRASH CAN SCHOOL

"Sick Jokes And Wet Dreams" CD
Finally, the long awaited TCS CD. All the songs from the two Sympathy singles are included on this 14 song release. Without straying from their distorted, guitar heavy sound, TCS manages to incorporate different styles into their music. Wide ranges too, from the beatnik flavored "Hardware" to the cowboy romp of "I Love Her And I Hate Her". They toy with Sgt. Pepper era psychedelia on the Beatlesque "Listening To John", Art Noise on "Incinerator" and Rock 'n Roll on "Pistol Whipped/Pussy Whipped". The CD also contains what might well be the definitive cover of Blue Oyster Cult's "Godzilla". -Bob
(Sympathy For The Record Industry)

TREADMILL

"Jane Pays/Messiah" 7"
Hardee fucking har har har! Winner of the "Lame Vocalist Award" for the ish hands down—as a matter of fact, this placed in all of the following categories: "Sunset-strip wannabes," "Most likely to pay-to-play," "Shittiest lyrics [I won't even get into how bad they are]," and "Most likely to bend over for A&Rs." In closing, I just would like to note that I simply cannot and probably never will understand how these guys, and the JILLION other pop-metal [they WISH] bands just like them, can

hear themselves at rehearsal and NOT even KNOW how lame they are! -Thom
(Resin Records, 2300 B Central SE, Albuquerque, NM 87106)

TREEHOUSE

4-song 7"
Just because they were featured in the last issue doesn't mean I have to like this. Although their HELL YEAH release is bearable, this semi-"acoustic" sounding, harmonized folk record made me reach for the Pepto Bismol. This is aimed at the college circuit, but I doubt many will play it. I'd rather listen to R.E.M. live for two back to back BRUCE SPRINGSTEEN-length sets in my living room with headphones running straight from the board any day... -Thom
(Soon to be Rare Records, Frankenstr. 14, 5600 Wuppertal 1, Germany)

TRIBE 8

"Pig Bitch" 7"
Dirgy punk tunes and pretty hard hitting dyke lyrics. I stumbled upon these guys playing the Epicenter Zone last summer and I couldn't believe my eyes and ears! This single doesn't quite give that impact, I'm just warning you! This ain't no East Bay teenage boy rock - this is anger and frustration from the city. Punk rock in your face, the most exciting release from up there in some time. -Al
(Harp Records POB 460465 S.F. CA 94164)

TUMBLEWEED

12"
Well, the sleeve feature a spaced out hippie dude sittin' on top a big ol' shroom. The vinyl is mushroom brown. Do you feel

a concept developing? Well produced spaced-blues rock and trippy imagery. Screaming Trees fans might want it, but there's no address, man. [I know, then we'll get a letter from them bitching about how WE didn't print their address—sigh. -Thom] -Martin McMartin
(Waterfront Records, no address, recorded in Madison, Wisconsin)

UNCLE WIGGLY

"Across the Room and Into Your Lap" LP
It's on Shimmy Disc, and of course Kramer had a hand in it, but this three-piece play very sedate and normal college alternative pop, and it doesn't exactly inspire. It's not bad listening, maybe just a little too 'easy listening' for my tastes. If you're into that happy pop sound like REM (ooh, what an insult!) then you'll like this. -Royce
(Shimmy Disc, JAF Box 1187, NY, NY 10116)

VAMBO MARBLE EYE

"Half Step To Your One/Seventh Street" 7"
Jazz-influenced and pretty fuckin' catchy. If the VENTURES had a singer and studied Big Band music... these guys certainly are musicians. -CAKE
(Off White Records P.O. Box 814 Bowling Green, OH 43402)

VARIOUS

"THROW- The Yoyo studios comp." CD
Incredible! 22 tracks from the YOYO vaults. Like a whos-who of K records. Includes such highlights as Kicking Giant, Bratmobile, Calamity Jane, Mecca Normal, Courtney Love, Gravel and Superchunk just to name a few. One of the finest, most consistently listenable compi-

lations I've ever heard. Thank you Pat Maley and Calvin Johnson cuz all these bands did deserve to be recorded and heard by all. Get one NOW! -Royce
(Yoyo recordings, P.O. Box 10081, Olympia, WA 98502)

VARIOUS

"Gothic?" double LP
Don't really know the name of this cause these test pressings came without a cover or information, only labeled "Goth 1" and "Goth 3" in marker. (If the people who sent it are reading this, I'd sure appreciate a cover.) Didn't recognize some of the bands, ones that I could include UK Decay, Bauhaus, Virgin Prunes, Sex Gang Children, Christian Death, Theatre of Hate (great previously unreleased track), Play Dead, Alien Sex Fiend, Southern Death Cult, and many more gothic goodies. Good outweighs the bad stuff. -Pookie
(Jungle, Old Dairy Mews, 62 Chalk Farm Road, London, NW1 8AN, England)

VARIOUS

"There's A Dyke In The Pit" EP
Who cares if there's a dyke in the pit? Is this Dykecore? Jeezus, at least it's not "Foxcore" - anyway, what we have here are 4 bands with females in them, who dish out a variety of styles. 7 Year Bitch conjure up some mean grunge sounds, Lucy Stoners with a slower, more moody number about some trashy girl, Tribe 8 pump in a more traditional punk rock manner and Bikini Kill perform rock thrash not unlike a better L7. The variety on this EP is the real strength, and is a great sampler of girls who give a shit, let's hope they all continue for a long time. -Al
(Outpunk POB 170501 S.F. CA 94117)

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VARIOUS

OILER/RIG Split 7"

OILER (one of my favorite new bands) releases their first piece of vinyl. "Asphalt Field", a trip through RUDIMENTARY PENI meets MINISTRY. No joke, OILER will be huge. RIG offer three songs of hardcore industrial punk (bending your mind's eye).

-CAKE

(Piece of Mind 2431C Main Street, Santa Monica, CA 90405)

VARIOUS

"Not All That Terrifies Harms" 7"

Apparently made up of San Francisco and Chicago based bands, this 6-song comp is a must have. If you don't know what the big deal about Thinking Fellers Union is, it's right here with "Trevor". Weenie Roast's "Flowerpot" made me think of low-octane L7. White Shark are just a drone, really—like an old synthesizer and a child's drum with a vocal sample. Enablers "World of Sound" is amusing spoken babble while plunging a toilet? World of Pooh cut loose with a nifty piece and treble guitars, and Idiot (the) round it out with an odd droning number with a sample of speaking over the singing, not unlike White Shark. One of the few compilations that gets my 3 big dollars—worth it just for TFU and the toilet plunging sounds. -Royce

(Ajax/Nuf Sed, Box 805293, Chicago, IL 60680-4114)

VARIOUS

Psycho / Meatshits Split 7"

Less straight ahead and semi clean power than their wicked ten inch pic disco Psycho head into more chaotic noisy thrash/grindcore blasts that alternate into slower

metallic grime chunks that doesn't appeal to me quite as much as the before mentioned disc. Meatshits on the flip contribute short (I mean short!) bits of depraved grind noise and slower gritty metallic chugs spaced between snippets from pornos. On iron rich blood red vinyl. -Pookie (Ax/cton POB 623 Kendall Sq., Cambridge MA 02142)

VARIOUS

"Zoo Rave 1" CD

Techno dance muzak minimalism manufactured for those mostly brain barren overpriced rent'n'run disco scams called Raves. Young America must zone out and consume if we are to maintain Pavlov's droolings hordes of status quo seekers! Big disco brother thanks you for your puny minds, drones. -Pookie

(Zoo Entertainment/BMG)

VARIOUS

"California Ska-Quake" CD

13 lucky tunes from California Ska bands. As with most comps, some tracks are winners, some losers. This has got some hot "3rd generation" Ska from Dance Hall Crashers, Gangbusters and No Doubt. Great ditties in a classic style by Jump With Joey (fantastic live!) and Hepcat. Humorous efforts by Los Rudiments and Skankin' Pickle, and very typical numbers by Lets Go Bowling (a cut off of their LP), Skeletones, Crucial DBC, and the Upbeat. Only two tracks are complete trash—the Specs and Imperials. With over half beging good stuff, you'll have to decide whether this is worth your \$12, it got mine. -Royce

(Moon Records, P.O. Box 1412, New York, NY 10276)

VARIOUS

"Virus 100" LP

Alternative Tentacle's 100th release, so they celebrated true to form—a Dead Kennedys worship record. Some of the bands excel doing DKs covers, though: DIDJITS, NAPALM DEATH, NOMEANSNO, and especially DISPOSIBLE HEROES OF HYPOCRICY. Lameness abounds with KRAMER, MOJO NIXON, FAITH NO MORE [really sucks]... I dunno. It just seems like self-worship to me, you know? But, you know, this'll probably sell 50,000 copies at least! -Thom (Alternative Tentacles)

VARIOUS

"Terriyaki Asthma Vol. VII" 7"

4 more bands... TSUNAMI suck so bad I just couldn't believe that C/Z wasted their disc space. Really sad girlie-pop that, frankly, made me upset. POSTER CHILDREN are really starting to mature as a band, "It's True" is well-written, unthreatening riffy punkage that didn't come off bad at all. HAMMERBOX needs to get those 70's disco televised golf-style guitars OUT of their project! Ugh! Finally, SUPERCHUNK gives us the cut that makes this 7" worth the dough, "Sister." Driving, distorted, angry—intense leads on both guitar and vocals. Worth it for this track alone. -Thom

(C/Z Records)

VARIOUS

"No Taste" 7"

SONS OF ISHMAEL: nasty, nasty hardcore.. and a fantastic cover of "Ohio!" IT: Distorted ska without horns. So-so. THINGS CHANGE: Interesting vocals, but a bit too poppy for mwa. But it doesn't

suck, it just kinda hangs in limbo. Lots of interesting changes and bass progressions save it from the garbage disposal. DER KURORT: Badly produced, yet something tells me it's intentional. Monotonic vocalist backed up with slopped hooks. I dunno, something appeals and I can't quite place it. Overall verdict: Better than most 7" comps I've heard lately.

VARIOUS

"The Master of Noise" LP

This LP documents five bands who are at the forefront of the current noisecore scene. Agathocles rip out four skull crushing blasts. Their tune Labelisation is my favorite song on the album. Next Anal Cunt turn in another classic performance of noise. The Meatshits are as sick and depraved as ever. Seven Minutes of Nausea are so noisy that I urge ever the metal clanging industrial type people to check them out. If you can't handle this, it's time to sell your industrial noise albums and go listen to disco. End of Silence is nothing but an eight minute bass rumble, the musical version of an earthquake. Classic sampler here. -Thrashead (S.O.A. Rec., Paolo Petralia, V. Le Beethoven 63, 00144 Rome, Italy)

VARIOUS

"Bloodstains Across Texas" LP

"18 Essential Punk Rock Blasts," the cover claims. That phrase is in the right place—this IS quite essential. Absolutely loaded with rare, all excellent I might add, classics from early 80 Texas punk bands. Not a boner tune in the lot, the whole thing rocks, through and through. Some features: REALLY RED's "I Was a Teenage Fuckup," VOMIT PIGS "Baby's Playing

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song on "Axis Bold as Love" where Jimi lets one of the other cats sing. -Martin McMartin (Red Decibel, 2541 Nicollet Ave. S., Minn., MN 55404)

WALDO THE DOG-FACED BOY

"Suite American" 3-song 7"

A very interesting concoction of sounds from this extremely intelligent band. L.A. bred and, possibly, acid-fed for generations. Mary Ellen Mason is a deranged-vocalist soprano and Tom Grimley (a feed-back-encrusted guitarist) could be the heir to Thurston Moore's throne. Hiding won't stop the insanity. -CAKE (WIN P.O. Box 26811 L.A., CA. 90026)

WALTARI

"Monk Rock" LP

This band is bizarre, one moment they sound like Janes Addiction, the next moment they are playing some killer punk rock. The production and some of the playing seem to lean some what towards mainstream rock, but all of a sudden it will takes some weird twists and turns that are far away from the aforementioned. For the most part the energy level and music was very enjoyable. It may not be for everybody, but take a gander at it you might like it. I thought it was pretty cool. -Thrashead (Stupido Twins Rec, P.O.Box 301, 00121 Helsinki, Finland)

WEDDING PRESENT

"California" 7"

The last of the first half, another Ian Broadie production, this A-side isn't quite as good as those that came before, it seems like a

rehash of #2 with new lyrics, but it still kicks the shit out of 90% of the other crap that came out this month! B-side is a cover of CLOSE LOBSTER's "Let's Make Some Plans" that sticks to the original's form but throws in enough 'Weddoe-isms' to make it their own. Collect 'em all, ltd. to less than 3000 making it over here. -Royce (RCA-UK)

WEDDING PRESENT

"Come Play With Me" 7"

The fifth of twelve, this one's a departure from the 3-minute pop-killers previously. Produced by Ian Broadie, this has quite an edge to it. "Come Play With Me," the A-side, is an emotive guitar pop masterpiece with a great thrashy ending. The song changes halfway through to become harsher and is more varied than the earlier singles. The B-side is a romping cover of the MONKEE's "Pleasant Valley Sunday." Nice packaging, too. What are you waiting for? Get 'em while you can, cause they're limited and only about 3000 make it to the U.S. -Royce (RCA-UK)

WEEN

"The Pod" CD

I don't care what anybody thinks—this record is cool. 4-track recordings that are fucking twisted. Sure, this is one LONG-ass CD, and parts of it could be seen as "dragging" if you would rather dance or something, but "Pollo Asado" is brilliant. Fun to just vegitate to. -Thom (Shimmy Disc)

WITH AUTHORITY

Live cassette

Basic hardcore, metally stuff... some of it actually reminds me of "Reagan's In" era WY. I don't think anyone would make a fuss over this. Except maybe Thrashead! -Dan Druff (Hate, POB 2322 Bloomington IN 47402)

WONDER

cassette

This band, led by ex-SAVAGE REPUBLIC member Ethan Port, is an extension of S.R. Where S.R. finished off their (short career) playing as aggressively as when they started; WONDER shows (through songs like "Kings/Gravity Drop" and "Kafka") that they ain't fuckin' ready to give up. Stay tuned for them. -CAKE (Savage Republic Tapes 1341 Ocean Ave #326, Santa Monica, CA. 90401)

WORNOUT

5-song 7"

Early METALLICA meets IRON MAIDEN, though the music sounds somewhat speeded up. Enough. -CAKE (Far Out Records / Frank Scheier; Sihlaurain 6 8134 Adliswil / Switzerland)

XTC

"Nonesuch" CD

These quirky, Beatlesque eccentrics are back! This new seventeen track collection starts off with "The Ballad of Peter Pumpkinhead" which is an ode of sorts to John F. Kennedy. Colin sounds like BOWIE on "Bungalow" and is full of sugar. All in all, another great album by these pop kings! (In fact, I think they should have released two separate records instead of one. -CAKE (Geffen)

YARDSTICK

"Self Relaxation for the Insane" LP

This sounds like early mid-eighties hardcore, obviously influenced greatly by the early Dischord bands. The singer has been blessed (or cursed) with an Ian Mackaye voice, or else he's trying really hard. Songs are mostly same tempo, same sound. Nothing new here, not that it's bad, I started to feel quite a pang of nostalgia, but with so much good, NEW stuff coming out, it's hard to justify seeking this one out and plunking down those hard earned (or stolen) dollars for this. -Royce (SMR Records, 11 Salutation Road, Darlington, CO Durham DL3 8JN, UK)

YOUNG LORDS

LP

They kind of sound like a cross between Tad and Nirvana, but more mainstream rock'n'roll influenced. This album was hit and miss with me. Unfortunately more miss, cool splatter vinyl though. -Thrashead (Behemoth Rec., P.O.Box 27801, Las Vegas, NV, 89102)

ZEN GUERRILLA

"Vamp/Dead Giveaway" boxed 7"

Same packaging as their earlier "Get It/ Daddy Long Legs" box that I reviewed a few issues back. I noticed that this recording is from the same session, as well. To describe this sound is tough. Experimental noise under AND over intensity in the vocals— and arranged very sloppily but consistently. Add to this the GREAT packaging, especially the poster... and this is a true collectable. -Thom (Insect Records P.O. Box 811, NNewark, DE 19715-0811)

BOOK REVIEWS

SABOTAGE IN THE AMERICAN WORKPLACE

Edited by Martin Sprouse

This is a killer book, patterned a lot like those RE-Search books, Pressure Drop Press have a real gem here. Everyone who picks this up off of the Flipside coffee table can't put it down - they just keep reading all the little stories of revenge and mayhem by hundreds of different sources. In contrast to PDP's last release "You Don't Have To Fuck People Over To Survive", this volume could easily be called "Fucking People Over To Survive" as each person takes their turn describing devious ways of burning the state, employers or bad people in general in the good old "eye for and eye" way. Great reading, and gives you some great ideas too! - Al

(Pressure Drop Press POB 460754 San Francisco CA 94146)

BOOK YOUR OWN FUCKING LIFE

A Profane Existence / MRR Project

A fair attempt at a near impossible mission. A DIY guide for unsigned bands, it includes clubs, promoters, record labels, stores and radio stations across the planet. The problems immediately arise for a band without lots of money though, as many listings here are fly by nights and no longer in operation or book only weekend clubs which doesn't do much for a band on tour. It would also be

helpful seeing tips for first time touring band by experienced road managers so bands don't continue making the same mistakes. Lastly, such a small percentage of these promoters offer guarantees that for a not-so-rich kid band could really suffer out there. - Blaze

(c/o Profane Existence POB 8722 Minneapolis MN 55408)

PSYCHOTEX

by William Massey and Kevin White

Thought I'd get around to dusting off some of the poetry pamphlets and chapbooks which have settled in the crevices of my mailbox. William bryan massey III and Kevin E. White (aka Weasel Boy) have issued a few folded sheets of free verse describing states of psychosis, relationships with animals, the effects of advertisements, death and life on busses. These are enjoyable and easy to digest. - Pooch (PsychoTex POB 470701, Ft. Worth TX 76147)

CONSTRICTION

by Ayn Imperato

In her collection "Constriction", Ayn Imperato's victims get surrounded, bound, crashed and swallowed by snakes, graves, rooms, subways, words and escalator handles (!), to mention but a few means of suffocation. The hope she brings to her first,

and second-person narratives is brought about by organic rebirth. Nature triumphs over mechanization, but usually through persistence and suffering ("our limbs move like gears/ to the silent beat of industry/ I won't lose individuality/ In the face of industry." - Industrial Mind). Various images of tears, seeds, fire, and gardens support her death before-redemption theme. Often an image from one poem will return in the next, bringing continuity to her visions. This is one well constructed book, from the designs throughout, to the powerful words themselves. - Pooch

(Andromeda Press, POB 423592, San Francisco CA 94102)

TALES OF A LONELY MEAT EATER

by Maw Shein Win

It's always been a pleasure to see a mem-

ber of the Flipside family tree branch out, if you will, Maw Shein Win's "Tales of a Lonely Meat Eater" takes the reader through "a world made up of sanguine dogs and vicious models," chock full of personal revelations and distant observations. The poems and stories span ages, humors, dimensions; from stark reality to the utter fantastic. Maw divides the chapters so they correspond to elements associated with four Greek mythical figures. This device, besides bringing order to the book, allows us deeper perspective into the author's mind. Reading a line like "there were hundreds of sparrows singing unrecognizable pop tunes in the air," one can easily grasp the talent in the eyes and ears of Maw Shein. - Pooch

(Lemon Fingers Press 1518 N. Marine Ave. Wilmington CA 90744)



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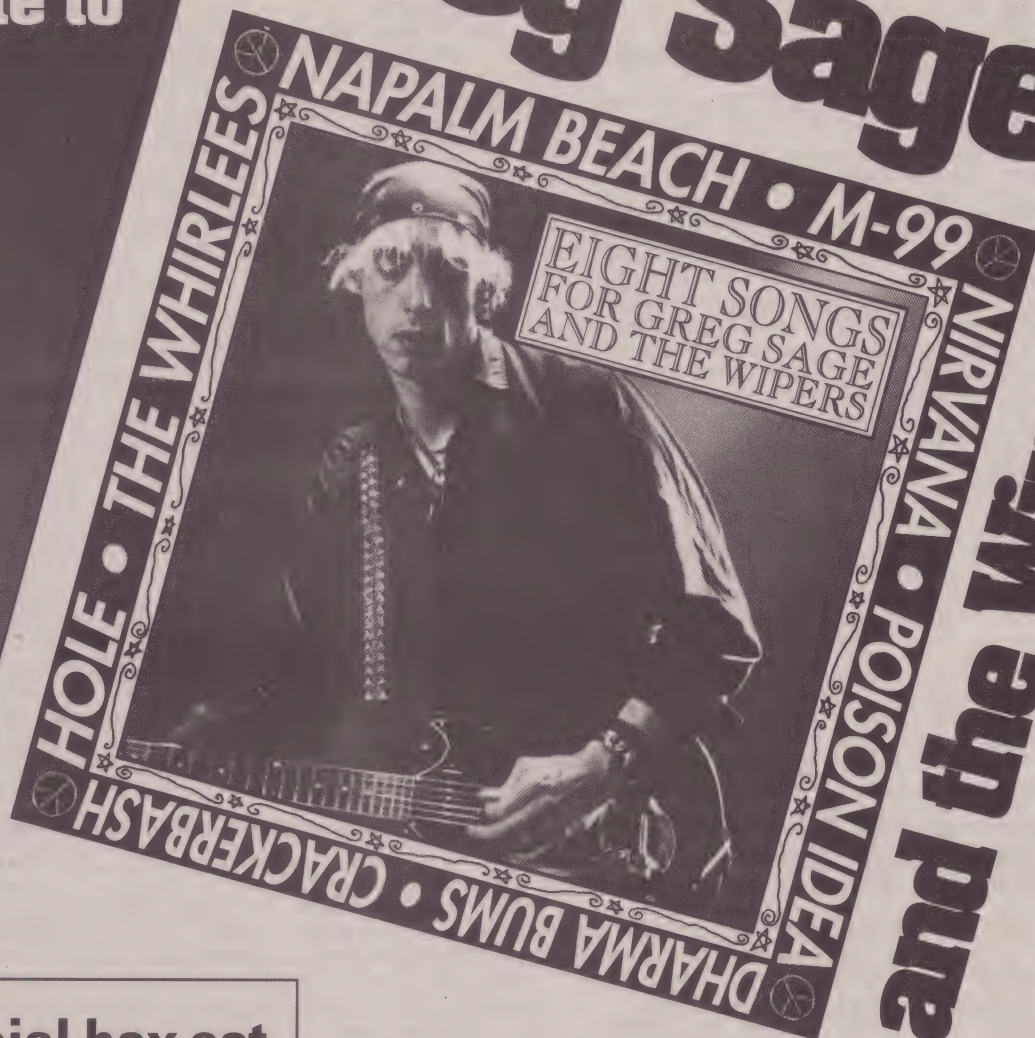
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AD INFORMATION

DEADLINES:

FOR ISSUE #80 - Friday, August 21!
#81 - Fri., October 23, #82 - Fri., December 18

SIZES AND PRICES

| | | |
|---------------------------------|------------------|----------|
| Inside covers | 7 1/2" W x 10" H | \$200.00 |
| (multi-color prices on request) | | |
| Full page | 7 1/2" W x 10" H | \$175.00 |
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REQUIREMENTS:

1. Send payments with ads.
2. Make ads the right size!
3. Use black ink on all art.
4. Halftone all photographs with 85 line screen.
5. Deadlines are when we expect to be filled up with ads. Sometimes that is sooner than later - so don't wait until the last minute.
6. Do not send transparent film or negatives.

RODNEY ON THE ROQ TOP 20 REQUESTS

Rodney can be heard on KROQ every Sunday 7 to 10 PM, and Monday thru Friday with his "Pick To Click" with Tami Heide at 8:30PM.
Below l to r: Jennifer Finch (L7), Rodney Bingenheimer, and Suzi Gardner (L7) at Finsbury Park in London Saturday, June 6 1992. photo by Steven McDonald



- | | |
|--|---|
| 1. Permanent Green Light "We Could Just Die" | 10. Mega City 4 "Shivering Sand" |
| 2. Belly "Slow Dog"/"Dusted" | 11. Ludicrous Lollipop "Apart" |
| 3. Stereo Lab "Seeming and Meaning" | 12. Family Cat "Steam Power" |
| 4. Suede "Drowners"/"To The Birds" | 13. Muffs "Guilty" |
| 5. Big Bang Babies "Everybody Needs A Hero" | 14. That Uncertain Feeling "Sunriser" |
| 6. Redd Kross "Trance"/"Birds and Fleas" | 15. Faith Healers "It's Easy Being You" |
| 7. Popin Jays "Monster Mouth" | 16. Spirea X "Smile" |
| 8. L7 "Mr. Integrity" | 17. Christian Death "Spiritual Cramp" |
| 9. Big Boy Tomato "Head" | 18. Sonic Youth "100%" |
| | 19. Teenage Fanclub "Free Again" |
| | 20. Red Aunts "Vibrator Song" |

Thom's Two Cents Worth...

Has anybody ever noticed that our underground music and culture "explosions" always seem to take place in times of economic or social downturn? Look back, the 50's had the McCarthy scare, segregation-- and the general rise of conservatism that caused the backlash that was "rock-n-roll." The 60's had Vietnam. "Nuff said. The 70's revival was a revolt against disco [a social downturn if I ever saw one], Watergate, the fake oil shortage, a recession and a dumb-ass hillbilly President.

The anger subsided in the mid-80's. Yes, of course there were the hardcore and thrash explosions, but they seemed to wane almost from the point of their very beginning.

So here we are, sitting in the 90's; and here we go again. The economy is fucked beyond belief, we can't find a Presidential candidate with an I.Q. to save our lives, we just got out of a war with Iraq that was total bullshit, Bush is trying to intervene in Yugoslavia to stir up some "patriotism" for the election, the New World Order is on the horizon, jobs are scarce or nonexistent, global COOLING is going to fuck this planet up big time, the 4th amendment is gone, the 2nd and 8th are next [Look up Public Law 100-690...], ad infinitum.

Doom. Gloom. Death. War. AIDS. Famine... apathy.

I just don't get it. Anybody that tries to open their mouth nowadays and speak out against the systematic destruction of our posterity [if we even make it that far] gets labeled "unP.C." and has to endure a diatribe the likes of which I have rarely, if ever, seen before. And at a consistency that boggles my mind. AND FROM THE UNDERGROUND!

What gives? Have we all turned Republican or something? Do we even care anymore? FIFTEEN YEARS ago this whole "punk" thing officially started-- one would think we would have actually achieved something by now. Yet I only see us moving backwards. Hell, we barely even fuck each other anymore.

Never in my life have I seen so many backstabbing, social climbing, cliquey morons in positions of authority in the scene! The idea of DIY is dying out rapidly. No longer is everyone welcome in "our" scene. One has to "belong."

And didn't this whole thing start out BECAUSE we were misfits? I'm not that old, but I do remember a time when the only qualification necessary to be a part of the scene was the desire to belong. Nothing more; nothing less. People started zines and people wrote for them-- out of love. People formed bands-- and anyone could do it, unlike today [the "Judge Wopners" in the audience want PERFECTION!]. Fuck, the fun used to be in watching "anybody" get up on stage and jam, musician or not.

Most importantly, we supported each other. I ask you, what happened?

It is a shame to see so much potential hinge on self-satisfaction. The stupid things we fight over only wastes our valuable energy, while the real enemy kicks our fucking ass left and right. Who knows? Maybe we ARE all doomed. Maybe we won't change. Maybe we don't care enough to care. Or share.

To quote a cliché: "Those who do not remember the mistakes of the past are condemned to repeat them." Ho ho fucking ho. Yeah. This time WILL be different, won't it? We'll find a whole new set of mistakes to make... greed and social status always seem to win. I won't even get into the "Great Major Label Circle-Jerk" competition as Martin said it better than I ever could, last issue....

Please, prove me full of shit. Constructively. -Thom

Quote of the month: "Don't feel like Satan, but I am to them..." - Neil

Mirror Games
by John Tribbett

There are bigger problems
than the ones
we find tucked away
in the poetry game

Still
I have to laugh
at all these poets
writing and wrangling
for all these
other poets

Listen fellas (and
gals too)
we are really
the only ones
reading each other lies

It's a self-perpetuating
tragedy
worse than the one
we got going on
in Washington

complete with madhouse,
whorehouse and no
house resumes

we push for busted hearts,
broken homes, booze troubles,
sex problems, bad trips, no
trips and lost lips

Then we masturbate, procreate,
alienate, desecrate and alleviate
so we can jot down
a few phrases
of self doubt, self loathing
and self destruction

Listen folks
I'm no better
than the rest

I just figured
you might
like to know
whose watching
the lot of you
up there
on all your
tiny
respective
crosses

Summer at Green Lake
by Charles Webb

*Half-naked bodies sprawl in the sun
like victims of a massacre
A dozen ghetto-blasters blare
the praises of "Hot Summer Love."*

*As yesterday-rainy and cold-
rolls off into history,
a cup which once held orange
drink rolls across the grass*

*past a pink "Snoopy" beach-towel
where a 19-year-old mother of three,
sporting fresh bruises, is deciding
to get divorced and take up belly-aching.*

Back Road To Beyond
by Blacky Hix

I was born
nomadic

The bastard son
of
an
outlaw

Wayward
from the cradle

A country mile
from my mother's
hand

Out there
wild dogs roam
the
Cotton Country
line

I'm
the black eyed
soul
on a
back road to beyond

Lonely
as
the sun

And
the red dirt
it shines
down
on.

Unitiled
by Amy L. Young

beauty is in the eye
of the beholder:
two sockets and souls.

sick and lust is welling
like bees
from orange fire of honey.

beauty is in the eye
of the beholder:
two fists and guts.

i want to behold you
with steel
glowing orange fire, honey.

beauty is in the eye
of the beholder:
two liars and toys.

brutal flames are breaking
like minutes
true orange cinders to black.

beauty is in the eye
of the beholder:
two shadows and sleep.

Waterfall
by Timothy A. Call

i've slept soundly
though my dreams were restless.
you were not in my dreams.
i don't feel restless about you anymore,
only warmth, light & an eerie safety.
it's near sunrise; the sky
is the color of a deep bruise.
i feel like you should be here;
i can feel your presence
slumbering in my bed, cozy, nesting in
the quilts.

it is all in your eyes.
like waterfalls harbor everything
that flows in the river's current.
your eyes hold morning.
i'll crawl back into bed in a few minutes,
pulling your presence around me
like the quilts (the sky
is now the color of a robin's egg.)
things feel strangely
smooth & sure. i sense peace.
restlessness has run down the river
& collected with the other refuse
in the pool under the waterfall.

TWO LOCKED DOWN OLDER LONGTIME LA/OC SCENESTERS being held against their will by that "evil empire" known as the Dept. of Corrections. Need letters, photos, whatever from whoever (especially girls). Write to: Tom Froehle, D-88255, A-5-109-L, P.O.B. 409000 Ione, CA 95640.

PUNK HOMEVIDEOS (send us yours). We have a couple out dealing with subjects like Washington D.C., Gazebo-front, and Horror. They kind of suck but I guess that makes the "punk as fuck" interested? **GOOSE/GONZO HOMEVIDEO**, c/o Chris Thompson, 7915 Westwood Hills Road, St. Louis Park, MN 55426.

AUCTION: 320 HARDCORE/PUNK RECORDS, TAPES, CD'S & DEMOS. Many rare, such as: Judge "Chung King" LP/Sick Of It All EP, unfolded, numbered/Bold EP, orange, pink, black/All Revelation Records, most pressings/Minor Threat/Seven Seconds/Youth Brigade. So much more punk + straightedge, etc. Send 2 stamps to Mark Simonds, 84 Simsbury Manor Dr., Weatogue, CT 06089. Ends 7/31/92.

WANTED! DRUMMER IN THE SAN DIEGO AREA to form S&M, secret agent, sci-fi, garage, sixties punk rockabilly band. Influences include the Cramps, Ramones, Sam The Sham and The Pharaohs, and many more. Write Eric 2906 A. St., San Diego, CA 92102.

2 UGLY THINGS HAS CHANGED INTO A REAL INDIE label and will start soon to release bands both on vinyl and tape. Bands hurry up and send your stuff! Check out our next releases. 2 Ugly Things c/o M. Castelli, Via Pergolesi 8, 20052 Monza (MI), Italy.

BANDS! SEND IN YOUR RECORD for possible play on KTSB Radio in Austin Texas. I have a two-hour Grunge/punk show. If I like your record I'll play it. Records will not be returned. Steve, Box 49136, Austin, TX 78765.

AGONY--YET ANOTHER TRENDY MAGAZINE FOR FRUSTRATED FAGS 'N' DYKES EVERYWHERE: #2 Out Now--60 pages of Bleakness, Desolation, & Plastic Forks. Also #1 Still Available--Death, Pain, & Alienation Issue. (44 pp.) \$3 each ppd or both for \$5--Cash only please. Mailed Discreetly. Agony c/o B. Boofy; PO Box 291337, Los Angeles, CA 90029.

SET SALE OF XCORE RECORDS. Must sell due to economy. Some rare, some not, many under \$5! Misfits, Ignition, Die Kreuzen, more! Send \$1 (refundable with order of \$5 or more) for list to: M. DiRoma, 351 Pleasant Street #191, Northampton, MA 01060.

VIDEOS: Melvins, Nirvana, Hole, Muffs, Buttholes, Primus, L7, Dwarves, Redd Kross, Dinosaur, Alice Donut, and more! Need: Spoon, Dick Tit, Fu Manchu, Die Happy, Green Day, + others. Send list or stamp. Mike, 2193 Broadmoor Dr., Palm Springs, CA 92264.

DEMOS, RECORDS, ART, STORIES, POETRY, etc. needed for up and coming new zine. Also: comments, suggestions, and contributions welcome. Send to: Mary Burke, 9 Prospect Court, Brookfield, CT 06804.

FIST FUCKERS & TRANSVESTITES wanted to buy our speed bible-reading, punk rocker sermon that will crush your dick. Limbless Torsos gurgling in blood. Tape #4 only \$4.00 postage paid: CNF, PO Box 9152, Va. Beach, VA 23450.

THREE CHICKS and a JEW! get turned on to one of North Carolina's coolest bands, cassette up now out for only three bucks ppd. Be on the lookout for our upcoming multi-million dollar ad campaign: **JUST JEW IT.** box 21134 winston-salem, NC 27120-1134.

HAVE TO SELL 15 Judge "Vivo En WNYU" Live 7" & 20 Uniform Choice Live LP (300 LTD) 7": \$10 PPD, LP: \$15 PPD. If you wanna trade for them, send list. Paolo Petralia, V. Beethoven 63, 00144 Rome, Italy.

NEW STUFF ON S.O.A. RECORDS: Assuck "State To State" 7", Disrupt "Smash Divisions" live 7", Man Is The Bastards "Abundance of Guns" 7", Growing Concern "Disconnection" 12". 7": \$3 Everywhere, \$5 Everywhere Air. 12": \$8, \$10. Paolo Petralia, V. Beethoven 63, 00144 Rome, Italy.

NEGATIVE RESPONSE--What have we to say? Twelve song, 25 min cassette available for \$5 postpaid. Fast & brutal hardcore. Also available Chokehold, Four song e.p. for \$3 postpaid. No checks please! Send well hidden cash or m.o. to: Negative Response, P.O. Box 57506, 1500 Royal York Rd., Toronto, Ontario, M9P 3V5 CANADA.

WE'RE STARTING A THING. We need stuff to put into the thing which may or may not (depending on how things go) end up floating around a little hole-in-the-ground town. We will suck your toes for eternity if you will kindly send your thoughts, poems, stories, ramblings, art, whatever, with us. You can just write and rant if you like, too. Send to: Delusions of Grandeur, 9624 Horizon Run, Rd., Gaithersburg, MD 20879.

CD CLEANERS!!! Imported from England. The Calotherm CD Cleaner. Dry cleaning cloth. Display boxes of 36 Cloths per Box. Great PROFIT Potential or promotional item. Record cleaners also available. Retailers and Distributors ONLY. Call TEI, 1-800-992-6016.

PICTURE DISC AUCTION; BAUHAUS 1-Murphy pic front, Band photos back; Johnny Rotten (PIL) interview ltd 3000, Motorhead-Lemmy, Smithereens-Especially For You, Stranglers 10-picture on white vinyl, Jane's Addiction. Send bids to: Jennifer Cousino/273 Windsor Ct./Perrysburg, OH 43551-1753 or call: (419) 872-0614.

FOR SALE: GRUDGE-Project-Ex (yellow), NFAA-You Laugh, JUDGE-Schism, Cause For Alarm test press, GB (yellow), L7-Shove (green), Babes In Toyland-House (yellow), DRI-Violent P., Poison Idea-Darby (blue), 7 Seconds-Blasts (blue), Committed (squirtdown), SOIA (red), Warzone (blue lettering), SSD-Get It Away (orig), Beastie Boys-Cookie Puss, 76% Uncertain-Monkey Time & Love Songs. Write for complete list: Jenny Cousino/273 Windsor Ct./Perrysburg, OH 43551-1753.

SPEED DEMON, the first issue of this brand new homo-zine is coming out soon. Drawings, pictures, interviews, news, scene-reports and any kind of stuff (xerox copies will do as well) more than welcome. Please write to: Speed Demon, P.O. BOX 44/A, Piazza S. Babila, 4/d, 20121 Milano, Italy.

BANDS, MUSICIANS, AGENTS, STOP BEING ASSKISSERS! Contact Dale Pierce, Box 23241, Phoenix, AZ 85063. Fee negotiable press agency work by active newsmen. Foreign contacts, magazines, fanzines, international outlets. Annual fees within \$20 to \$100 range. Give it a try, jerks!

PUNK ROCK VIDEO--Green Day, Helmet, Gol, Operatio Ivy, over 400 shows, GREAT prices, GREAT service! Write for our free 14-pg catalog!!! Video, 418 Gregory Ave., Weehawken, NJ 07087.

HEY KID! Bummed cos you were too young to ever see Operation Ivy, Soulside, Big Black, Swiz, and Adrenaline O.D.? See them now...on video! We have over 400 shows, great prices, great service. Write for free catalog: Video, 418 Gregory Ave., Weehawken, NJ 07087.

CRASS, NAUSEA, CITIZEN FISH, Chumbawamba, Discharge, Conflict, Subhumans, Fugazi, Jane's Addiction, Napalm Death, RDF, Culture Shock, Peni, Soecials, Bad Brains, and 100's more Audios and Videos. Send SASE to Mike, 1404 Deercreek Drive, Plainsboro, NJ 08536. **BOXES OF AUSTRALIAN RECORDS TO TRADE--**from rare (oooh!) early punkers to new releases...send your lists to: Marek, PO Box 728, Darlinghurst, NSW 2010 Australia. I'm looking for the Absentees 45 (79), Injections 45, Freestone, lots of 70s/80s Florida punk 45s.

WELCOME BELLBOTTOMED ARTSY-FARTSIES, poetic Bastards with passionate flare. Let's bathe in coffee stench of ostentatious obsessions. Willing to Kiss Egon Schiele's bony Arse raised to God. Warped Creative Kerouac clone. Railroad Jerk. Write: Eye, 617 Manhattan Ave., Brooklyn, NY 11222.

HARDCORE AUCTION--approx. 500 7"s, 10"s, 12"s & test pressings. Mostly early 80's U.S. including XClaim, multiple early Dischord pressings, T&G, CFA, NA, SSD "Kids" & "Get IT," SOA (green v.), etc. Also, early Revelation, First Strike & many others. Send for complete list (stamp appreciated) to: Casey Jones, 1046 Valencia Apt. B, Costa Mesa, CA 92626, USA.

HELP!!! I need more bands to send me tapes and demo's to be used on comps. I only got four so far, any kind of music. Send lyrics, pics, drawings, complaints, word info, whatever, to be used in a booklet. No ripoffs guaranteed. All used receives a free comp. Send to: Carlton Hendrix 27 East St., Apt. 4, Mansfield, MA 02048.

FORCE MAJEURE RECORDS still seeking more bands for possible recording/distribution. Guaranteed response to any band forwarding material! Send all tapes, promotional stuff, etc. to Force Majeure Records, P.O. Box 39148, Detroit, MI, USA 48239.

STICKERS!!! \$1.00 each Cows, 7 Seconds, Madness, Brutal Attack, Operation Ivy, Necros, Dwarves, Misfits, KMFDM, D.O.A., Sex Pistols, Offspring, Aggression, Judge, Crass, Gwar, Discharge, Fear, Bolt Thrower, Butthole Surfers, Boot-Boys, Bad Religion, Sharp, Oil, Adolescents, Cowboy Killers, Social Distortion, Instead, Minor Threat, Primus, Ministry, Jeff Hill (714) 449-3229. 1186 S. Diamond Bar Blvd. #106, Diamond Bar, CA 91763.

PATCHES!!! \$3.50 each Napalm Death, Nitzer Ebb, Megadeth, D.O.A., Minor Threat, Nine Inch Nails, Replacements, Johnny Rotten, Dead Kennedys, Aggression, Cramps, Bauhaus, Husker Du, Anarchy, Black Flag, Fear, Dead Milkmen, PIL, Cult, Fishbone, Oil, Crass, Samhain, Subhumans, Trojan, Skin Moonstomp, Last Report, Bad Manners, Jeff Hill (714) 449-3229. 1186 S. Diamond Bar Blvd. #106, Diamond Bar, CA 91763.

WANTED WANTED FUCKING IMMEDIATELY I SAY: HALO OF FLIES (first two 7"s), Negative Trend 7", any Radiopuhlimet 7"s and p's, Varukers "Another Religion Another War" 12", Abused "Loud And Clear" 7", Rude Kids "Punk Will Never Die" 7" Rude Kids LP...Thank You, Get Stuffed, Go Die. Freddy The Bastard POB 14932 Gainesville, FL 32604.

CHOW MACHINE desperately seeks submissions to our zine-band photos, artwork, show reviews, music reviews, interviews, cartoons, poetry, etc. Mail submissions to: X Records, 600 Laurens Rd., Greenville, SC 29607.

FOR SALE: Zine editor selling lots of records, zines, demo tapes from 85 to present. Also band promo photos. Tons of cool stuff cheap! Send a stamp for list: Sale List PO Box 7952 West Trenton, NJ 08628.

70's AND 80's CHEESE TAPE: I currently have 4 bands. If you have any recordings of your band doing bad cover tunes from the past two decades, I would be interested in them for my comp tape. So please send a song or two to: Joe Hunter CPO, Box 710195, Tulsa, OK 74171. To John Stewart: Sometimes when we touch, the honesty's too much. Nice to see your letter get printed. I hope the response's don't bore you to death.

VIDEO: If you have Rites of Spring (looking for good copy of Detroit show), Kingface, Ernie Isley or 70's era Isley Brothers, Eric Gales Band, Parliament/Funkadelic, King's X, James Brown, Blowfly, MC5, Melvins, Ween, Spinal Tap, Beastie Boys, Galaxie 500, Hammerhead, Scattered-Few, or Venom or if you videotape bands coming through your area write: J. Hunter CPO, Box 710195, Tulsa, OK 74171. Does anyone have a copy of that

magazine R.O.M.E. with Claudia Schiffer in it for sale?

RARE RECORDS FOR SALE: Early punk, Hardcore, Post Punk, etc. Titles by DOA, Ramones, Tar, F.U.'s, Cortinas, Infest, Babes In Toyland, Christ On Parade, Green River, Kildozar & loads more. Send SASE to Walter Glaser, % P.D.P., PO Box 460754, San Francisco, CA 94146, USA.

MONSTER LIST OF 7" RECORDS INDIE, Underground, Punk, Hardcore, STR8 Edge, Noise, Sub Pop, Am Rep, etc. Over 25 pages! Tons of everything! Send \$1/overseas \$2 for List To Music Merchant, P.O. Box 4, Hawthorne, NY 10532.

JUST MOVED TO SOUTH BAY, and I would like to meet some over 25, peace punk, or hippy females in the area. I like Motorcycles, Tattoos, Animals, Traveling, Old and New Punk/ Thrash/ Industrial/Hardcore/ Playing Guitar, Surfing, Talking, Listening, Eating, Drinking, Sleeping. If you think we might have something in common, write me. Scott, P.O. Box 10158, Torrance, CA 90505-0958 or call (310) 798-7031.

ATTN ROAD WHORE FANS!... "Masters of Metal Illustrated." The Road Whore newsletter! And it's all yours for only 1 29-cent stamp! But wait there's more! Days of Road Whore stickers and the infamous Road Whore catalog! All sent to you for just 1 stamp and a simple request! AWI (Allen Wrench International/ 1506 Columbia Ave./ Suite 12, Floor 69/ Riverside, CA USA) Absolutely FREE to countries other than USA!

NEW FACEPULLER RELEASE, CRANIAL EXPANSION DEVICE compact disc order direct from the band 10 dollars postpaid world send cash, mo, or check to Brent Loewen c/o Facepuller, 1552 Kilmer Rd., N. Vancouver, British Columbia, Canada V7K 1R4.

BANDS OF ALL FORMS: Heading through South Carolina on your next tour, or just in our neighborhood? Send demo to punk-supported, volunteer-run venue in our state's capital. Club Normal, P.O. Box 5724, Columbia, SC 29250.

SUPPORT SOUTH CAROLINA MUSIC. Buy Spigot's Scorched Tongue 7" (\$3 ppd/\$5 overseas) or their "Mike" glow-in-the-dark t-shirt (\$8 ppd/\$10 overseas). Future releases include an SC Compilation, Danielle Howle, Douglas Choy, 134 and In/Humanity. Closet Normal Records, PO Box 5724, Columbia, SC 29250.

COMPACT DISCS!!! Incredible selection of hard-to-find import and domestic titles. Punk, Metal, Grunge, etc. Alternative stuff--Great Prices! Send \$1.00 for catalog subscription. Off The Record, 6136 El Cajon Blvd., San Diego, CA 92115.

MISFITS COLLECTORS! DISCHORD COLLECTORS! I am buying, selling, & trading these records in any quantity possible. Please get a hold of me at: Heavun Mail-Order, 624 Shrader #6, San Francisco, CA 94117 for a free current catalog or whatever. Bye!

WHAT'S BOUGHT WAS MEANT TO BE SOLD; What's sold was meant to be bought. I'm trying to motivate you people here; if you have anything by the Misfits let me know; if you want anything by the Misfits let me know. Let's correlate here. Let's get those records a' movin! Heavun Mail-Order, 624 Shrader #6, San Francisco, CA 94117.

ANTI-MRR CLUB #3 out now! \$2.00 postpaid, green money only. Get it while it's relatively recent. This is your last chance to submit essays on why you hate MRR for #4. I've gotten a lot of interesting things over the last few months: records, zines, even an invitation to sell the Anti-MRR Club in a store! The one thing I haven't gotten many of is essays. It seems to be easier to send some sort of thing than to send (for 29 cents) an essay on why you hate MRR. The people who read Flipside first, whoever you are, are the people I want, because the next issue of Anti-MRR Club will probably be out by the next issue of Flipside. Write: Paul Mendelowitz, P.O.B. 3326, Redwood City, Ca. 94064

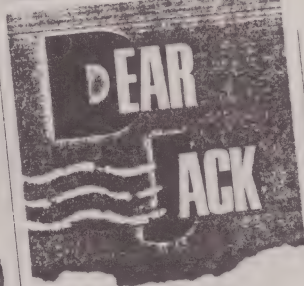
Lookout!

records

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POPULARITY POINTERS

Dear Jack:
I want to be popular with boys and girls. All my friends are popular. Any suggestions?

Nervous, Kan.

Dear Nervous:
No need to get the jitters over something as easy as making friends—that's what being popular is all about. Your best bet for attracting people to you is to be the best you that you can possibly be—someone who genuinely likes and listens to others. One who's in a place to meet people. Try these tips, and see if they don't raise your popularity quotient in no time at all!

NO JOKE!

Dear Jack:
I've been seeing this guy for about three months. We are really close, but we can never talk seriously. I need to know how to go about it without joking around so much.

Confused, N.H.

Dear Confused:
Chances are, both of you are keeping your relationship on a light note by joking because you're uncomfortable about getting too serious. If that's the case, this might be a sign that you shouldn't move too fast to change the tone of your relationship. If, on the other hand, you sense you're both ready to stop making this a laughing matter, try some straight talk. Nip the jokes in the bud as they crop up. You'll find you will feel more comfortable with a little practice in cutting the comedy—no joke!

FEELING USED

Dear Jack:

he can come running to you for a shoulder to cry on. Trouble is, he must know by now that you get your hopes up that the two of you will get each time together—and you end up hurt each time. Defend yourself against this certain hurt by letting him know next time that while you still want to remain friends, you'd like him to take his girl probs to some other softe!

STARVING FOR ATTENTION

Dear Jack:
I'm very lonely and depressed. I'm thinking about fasting or something to get attention from my peers, parents and mainly from some of the guys. I just want someone to care. Is this asking too much?

Ms. Depressed, Ohio

Dear Ms. Depressed:
Starving yourself or resorting to anything that self-destructive won't result in having people care more about you. It will only end up in others pitying you, and you'll feel even worse about yourself. Your thinking about actions like this indicates you need to talk with someone now about your sad feelings. Talk to a caring adult, such as a parent or school counselor, and together work on a self-image boosting plan. You'll feel happier about yourself and find that people will pay attention to you because of your positive personality qualities!

RX FOR UNHEALTHY RELATIONSHIP

Dear Jack:
My boyfriend sometimes acts like he forgets about me. I've been sick recently and he hasn't even called to see how I'm doing. I've been sitting by the phone waiting for him to call. Help!

Needs Help, Tenn.

Dear Needs Help:
You don't say how long you've been sick, but if it was a matter of a cold, lasting a couple of days, there's really no reason your guy shouldn't have remembered to give you a call. It wouldn't hurt to talk to him and explain how you feel without accusing him. If your illness is longer-lasting than that, it still wouldn't hurt to talk to your guy about your concerns. Find out how he feels about picking up the phone as well.

NÜ SHIT:

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compilation with about as many release delays as bands (28).

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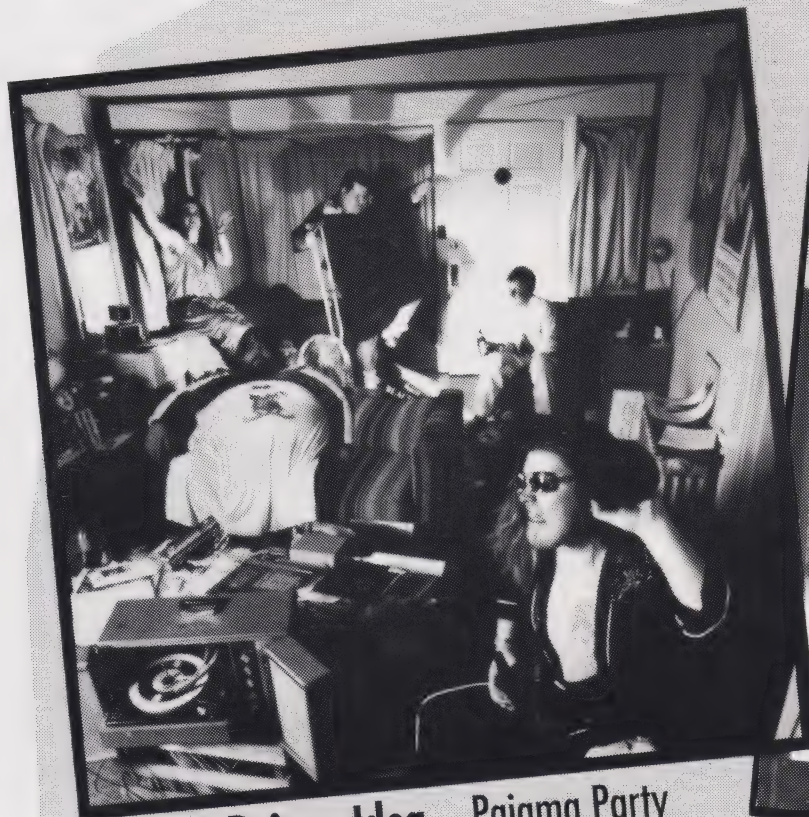
● **FUN BUG** "TEZBINETOP" 7" EP. shitz früm England

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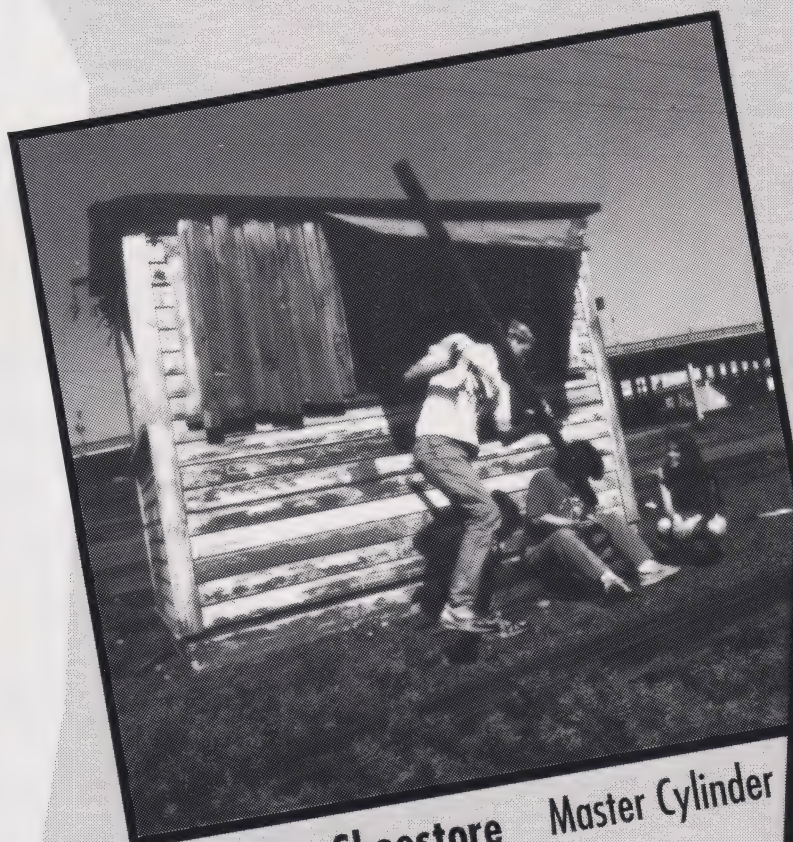
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NEW RELEASES FROM FLIPSIDE!!



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 9 new techno-thrash songs (LP) plus both previously released EPs on the CD!
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Paper Tulips
"Orbital"
 LP/CD
 Greg, Toast and Squeeb come up with 20 more slices of good old twisted American pie. Minimalist pop/punk songs for your head.



Dirt Clod Fight
"Everything That Isn't"
 LP/CD
 "...a primal scream as presented by a harder Kafkacore outfit." Hear why "Chairs Missing" fanzine would say such a thing.



Sandy Duncan's Eye
 SDE LP/CD
 The Eye give you everything you've always wanted and Steve Albini drives it home with a dense sound mix. If you crave bad acid trips, here's 10 for you.



TTVTS "Brainwashing"
 LP/CD
 11 political pop core tunes for the election year!

Hey dudes and dudettes, all Flipside releases (including this mag) are available through:
 Mordam Records, P.O. Box 988, San Francisco CA 94101

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